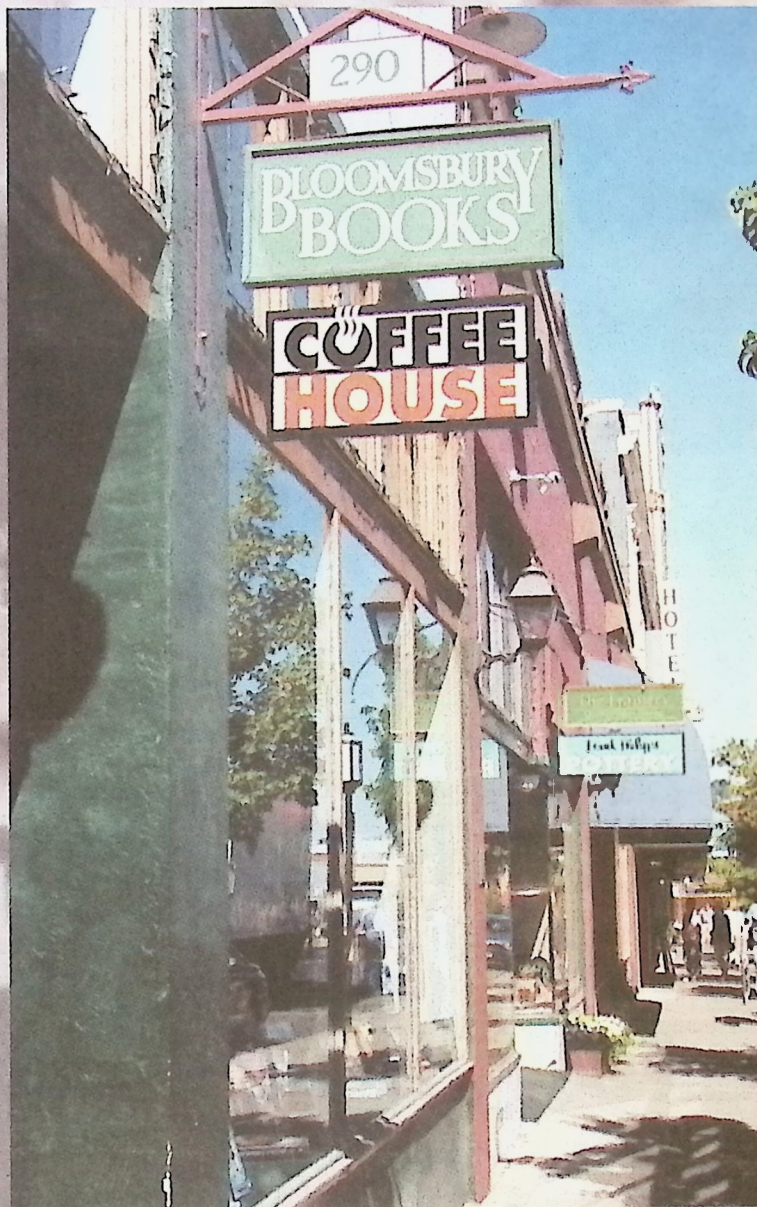


JEFFERSON

Monthly

BOOK WARS

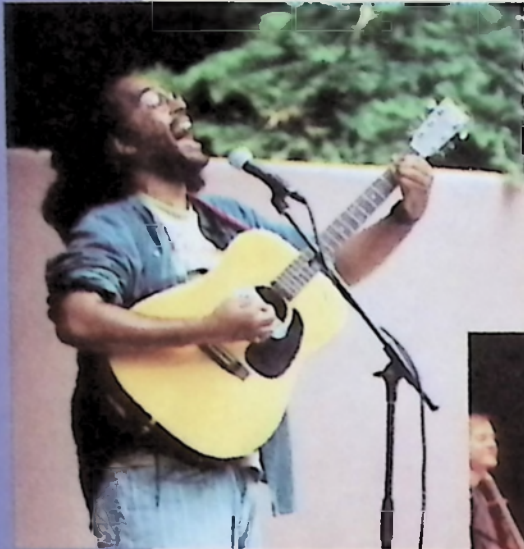
The
Independents
Fight Back



Jefferson Public Radio celebrates Thirty Years of Service!

On May 21, 1999, Jefferson Public Radio celebrated thirty years of service to Southern Oregon and Northern California. It was an opportunity to meet

our supporters and make new friends—to give back to the community as a way of saying thanks. Several well-known national figures came to help us celebrate: below you'll find a few keepsake moments from those events.



Vance Gilbert

Vance Gilbert lets his pure voice fly in Ashland's Lithia Park. Photo: Eric Alan



St. Paul Sunday

Bill McLaughlin, host of **St. Paul Sunday**, shares the stage with the Terra Nova Consort in a performance recorded for broadcast on JPR. Photo: Dennis Dunleavy



AfroPop Worldwide Dance Party

George Collinet, host of **AfroPop Worldwide**, greets a fan before hosting a high energy dance celebration. Photo: Dennis Dunleavy

Linda Wertheimer

Host of NPR's **All Things Considered** Linda Wertheimer shares a light moment with the audience during her talk at the Craterian Ginger Rogers Theater.

Photo: Dennis Dunleavy

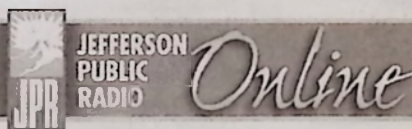


We look forward to the next thirty years!



Ferron, widely recognized as one of the era's most gifted songwriters, will give a rare performance in Ashland on September 24. See ArtScene, page 28.

Visit us on the
World Wide Web
<http://www.jeffnet.org>



ON THE COVER

Bloomsbury Books in Ashland is one of the many independent bookstores nationwide looking for creative ways to keep thriving as chain stores achieve dominance. See feature, page 8. Photos by Eric Alan.

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JEFFERSON *Monthly*

SEPTEMBER 1999

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This month, a few different views on the changing delivery of information and news:

8 Book Wars: The Independents Fight Back

It isn't just animals and plants that fight to stay off the endangered species list. Independent bookstores do too, as corporate mega-stores and consolidated publishing industry giants now dominate the marketplace. Tim Holt examines how independent bookstores, such as Bloomsbury Books in Ashland and the Redding Bookstore, are using their resourcefulness and personalized ways of doing business to try to assure their survival.

10 Forgive Us Our Press Passes

Daniel Schorr, NPR's Senior News Analyst and the last active member of Edward R. Murrow's famous CBS news team, takes a scathing look at the state of journalism today, and how it has changed during his long career. Outspoken, uncompromised in his principles, and always insightful, Schorr demonstrates why he is still one of the country's most respected voices at age eighty-one.

14 Good News Online

Technology columnist Joe Loutzenhiser is as dissatisfied with the mainstream media as Daniel Schorr: but he says that when it comes to technology news, the wild frontier of the Internet offers a burgeoning news alternative that is both informative and exciting. He directs us to specific places online to go, in search of new ways to become well-informed about the shifting world.

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Tenor Beniamino Gigli will sing both *Canio* and *Turiddo* on JPR Saturday Morning Opera on September 5. See page 20.



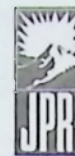
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Jefferson Public Radio welcomes your comments:

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See page 24 for e-mail directory.



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TUNED IN

Ronald Kramer

Privacy and Trust

During the summer a discussion emerged in other parts of the nation in response to public disclosure that several public television stations apparently made their membership lists available for use by outside entities including political parties. Because JPR received several inquiries about how we treat our own membership list I want to report on our policy and philosophy.

The JPR Listeners Guild was founded in 1975 and one of the first policies adopted by its Board was a statement that since the Guild's membership list is acquired in the course of soliciting support for public radio and its use should be limited to the pursuit of that mission. It is, to my knowledge, the longest continuing Guild policy in existence. Under it the Guild's membership list has remained the property of the Guild and under its sole control. The policy further commits the Guild to maintaining the privacy and confidentiality of its membership and specifically prohibits making the Guild's membership list available to any other party, for any purpose, on any basis. This policy has been strictly enforced throughout the Guild's history.

The JPR Listeners Guild's principles in adopting this approach have been sharply clear. Individuals join the JPR Listeners Guild for the purpose of supporting their public radio station. In our view, the resulting relationship JPR has with them is a singular one and does not include involving supporters in the work of any other enterprises regardless of their social worth.

Policy regarding membership lists is, perhaps, only a piece of a larger issue regarding our view of our relationship with our members.

It's up to each nonprofit organization to find its own path in actualizing its responsibilities to its members. Apart from the sale of public television membership lists, which we denounce, my purpose in describing JPR's approach is not to criticize others who see these things differently. Rather, I want you to understand JPR's thinking in

matters broadly related to our own use of the names of our members.

In a world which finds decreasing government support for nonprofit undertakings, it isn't surprising that many nonprofit organizations have pursued the generation of revenues which are corollary to their main purpose. Many non-profits now actively market VISA cards, long distance telephone calling plans and a host of similar products and services which they


seek to sell to their members and supporters.

While JPR faces constant pressure to raise revenue sufficient to maintain our service just like most other non-profits, we have chosen to focus our non-broadcast revenue activities in areas which are complementary to our mission of promoting the arts and enhancing civic dialogue in the region we serve. Concerts which we sponsor, books which we publish (note the plural; yes, there is another one in the wings), recordings which we produce, magazines which we publish, all are directly related to our core mission. VISA cards, while perhaps a means of generating auxiliary revenue, are not and, thus, we have not traveled those routes.

It's really all about our mutual understanding of JPR's reason for being. We believe that you support the idea that our revenue generating efforts should center on

activities which relate to our mission. Besides, the world is a large and complex enough place for me to believe that there are innumerable worthwhile things which do relate to our core purposes, which are not being undertaken by the commercial world. We have plenty of opportunity to pursue and realize those types of activities, and produce a revenue return which helps support public radio, before needing to engage in revenue generation schemes which are programmatically unrelated.

The challenge, and frankly the fun, is in identifying things worth doing, which do relate to our mission and for which there is a community need, and then designing a successful method of providing that service with a net financial return which helps support JPR. Both JPR and the community are strengthened by that approach.

Regarding the membership list controversy itself, we are confident that the vast majority of public broadcasters have treated their membership information with the same care and principle that JPR has. We were surprised and saddened when we learned that a few public television stations had broken the trust which the public reposes in public broadcasting through membership support and we decry the action of those stations in doing so. It would be tragic if all public radio listeners to stations across the nation which have never engaged in such practices were made to suffer as a result of any heavy-handed approach by the Congress to seek penalties against the entire public broadcasting community for the lapse in judgment of a few public television stations. 

Ronald Kramer is JPR's Executive Director.

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JEFFERSON ALMANAC

Diana Coogle

A Quick History of Western Civilization's Attitudes towards Nature

To the ancient Greeks, nature, imbued with spirits and deities, was something to be afraid of. To offend Poseidon was to suffer storms at sea; a sudden thunderstorm was the wrath of Zeus. Pan was alive in all of nature; the laurel tree was once a maiden named Daphne, and the spider was once Arachne, renowned for her weaving. If you were good, nature was kind to you; if nature was unkind, you—or someone—had incurred the fury of the gods. Properly, nature was something to be afraid of.

The Middle Ages Christianized the same concept;

the devil and demons abounded, and nature was not safe. God, like Zeus, created retributive storms, and when farmers needed good weather, they prayed to God. In spite of Christianity's "civilizing" influence, people were still superstitious and saw in nature more than trees, birds, and weather; they saw spirits and deity-or-devil-inspired reactions to what humans thought or did.

During the Renaissance nature was seen as a hierarchy of beings. From angels to mites, all of God's creation was one long, connected chain of being, with man, that quintessence of dust, the beauty of the world and the paragon of animals, only a little lower than the angels. In this hierarchy one layer reflected another. Thus, when something was rotten in the state of Denmark, the individual, too, was sick at heart; when daughters were inconstant, kings went mad and cataracts and hurricanes raged, blew, and spouted. When the planets were at odds, the body politic was unsettled; when stars were crossed, lovers were lost.

Under the long-lasting influence of

Descartes, Newton, and Darwin, the whole universe began to be viewed as a vast perpetual-motion machine. There was no longer a spiritual being behind each activity of nature; instead, as Charles Hampton-

Turner put it in his book of 1981, *Maps of the Mind*, "God was the clock-maker, who had wound his creation and left it to tick on."

The Romantics revolted against this concept by seeing nature as something to be in awe of, something incomprehensibly wonderful. Nature was a thing of beauty in which to set or to contrast the

best and the worst of human beings, and, often personified, it was autonomously glorified without having to be infused with gods and spirits. Nature was, as we would say today, romanticized.


Then the Industrial Revolution and the triumph of science made nature something to be conquered. "Tame the wilderness" was accepted dogma, and the dominion of mankind over the earth became the justification of the ravaging of nature. Bulldozers and caterpillars dominated, and whatever human beings had to do to nature in order to charge forward with "progress" was not only allowable but exalted.

Pave Paradise; put up a parking lot. Polluted rivers, foul air, raped and ravaged forests have sobered our enthusiasm for the dominion of mankind and have wreaked a change in late 20th-century attitudes towards nature. If we no longer see nature as either God-controlled or uncontrollable, we also can no longer afford to see it as separate from ourselves. Ecology has become revered as we begin to see ourselves as globally connected with all of nature, fel-

“
WE BEGIN TO REALIZE URSULA
LEGUIN'S WARNING: "YOU
MUST NOT CHANGE ONE
THING, ONE PEBBLE, ONE
GRAIN OF SAND, UNTIL YOU
KNOW WHAT GOOD AND EVIL
WILL FOLLOW ON THAT ACT.”

low inhabitants of a whole earth, and terms like "bioregion," "ecological niche," and "extinction" take on new importance.

We begin to realize Ursula LeGuin's warning: "You must not change one thing, one pebble, one grain of sand, until you know what good and evil will follow on that act. The world is in balance, in Equilibrium. To light a candle is to cast a shadow."

"We have only begun to love the earth," says the contemporary poet Denise Lever-tov. "We have only begun to envision how it might be to live as siblings with beast and flower, not as oppressors....How could we tire of hope?" she asks; "so much is unfolding that must complete its gesture. So much is in bud." 

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.

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JEFFERSON OUTLOOK

Russell Sadler

Oregon's Dysfunctional Legislature

What is to be done with Oregon's dysfunctional Legislature? For the third session in a row the Legislature adjourned without finishing the public's business. Lawmakers took 195 days to fail—the third longest session in the state's history.

In the past, long sessions meant hard work making difficult decisions. In 1973 the Legislature wrangled 180 days over Gov. Tom McCall's tax plan to reduce public schools' reliance on property taxes by capping local property tax levies and increasing income tax appropriated to the schools. This complex tax restructuring offended

many interest groups who defeated it in the May primary election. The Legislature then stayed in session to hammer out a less adequate compromise.

In 1981, the Legislature wrangled for 202 days over budget cuts and an income tax surcharge to cope with the onset of the biggest recession since the Great Depression. In 1982, the Legislature held three separate special sessions to cope with plunging revenue. In 1983, it took 187 days to produce a budget in the depths of that recession and then returned for a 21-day special session in September as tax revenue continued plunging.

A change in partisan leadership leads to long sessions. The 207 day session in 1993 was the longest in the state's history as inexperienced Republicans gained complete control of both houses for the first time in nearly 30 years.

There is no such excuse for the length of the 1999 session. Lawmakers spent the vast majority of their time on personal agendas or blatantly serving their campaign contributors. The public's business sat in

the rumble seat all session. For example, when thousands parents of school-aged children drew attention to inadequate funding in their school districts, House Speaker Lynn Snodgrass, R-Damascus, dismissed them as "politicking parents."

Salem's political landscape is littered with symptoms of the Legislature's dysfunctional problems.

Gov. John Kitzhaber vetoed 38 bills before the session adjourned and will easily surpass his record 52 vetoes last session. Kitzhaber says the bills he vetoes are either poorly drafted, do violence to long-standing state policies or are blatant payoffs

to campaign contributors.

The Legislature referred a record 21 measures to the voters to avoid even more vetoes. More bills were passed by one or two votes than any previous session in memory. This lack of consensus and support for controversial legislation became the justification for more vetoes and referrals. Critics of the referrals argue the Legislature shirked its duty by referring anything it couldn't agree on. Supporters argue they are giving voters a chance to participate in their government.

Other referrals are constitutional amendments deliberately overturning Oregon Supreme Court decisions limiting the power of government that Republican campaign contributors find inconvenient. HJR 2, for example, is aimed at a Supreme Court decision striking down a law limiting jury awards. The court said the Oregon constitution gives juries, not the Legislature, the power to decide damages. Insurance companies want that decision overturned.

Some editorial writers and columnists blame inexperienced legislators and poor

choice of candidates by voters for the problem. These are the symptoms, not the cause, of the problem. Inexperienced and inept lawmakers have always been with us. The question is why the inexperienced and inept took control of the legislative process. The blame is squarely on the voters. Oregon's artificially short term limits—three 2-year terms in the House, two 4-year terms in the Senate—create such a high turnover that lobbyists have more experience than a majority of legislators.

Terms are so short newcomers are forced into positions of leadership before they acquire the background or the skills to lead others.

Terms are so short that lawmakers have little incentive to do the public's business and every incentive to do the business of the people who financed their campaigns.

Terms are so short the leadership becomes hopelessly obligated to the lobbyists and interest groups that financed their majority. To appease campaign contributors, the leadership must bully members of their party into supporting the promised legislation. "Partisan discipline" denies individual lawmakers the independence to vote their conscience or their constituents. This is particular egregious in a state where neither party represents a majority of voters.

Terms are so short there is no incentive to take the time to build a consensus on any controversial issue. Lawmakers just trade votes on their pet bills passed by a vote or two. There is no real public support for such legislation when the governor threatens a veto.


Terms are so short that lawmakers refer constitutional amendments to the voters in a frantic attempt to prevent future Legislatures from rewriting laws and changing policy when public opinion inevitably changes.

The Legislature's effort extending term limits disingenuously protected many incumbents who won election supporting term limits, only to change their minds when their terms were up.

"I think people are having second thoughts about term limits," said Speaker Snodgrass who has changed her tune since she was first elected in 1994 now that term limits abruptly end her speakership. To no one's surprise, the measure asking voters to extend term limits died, condemning the Legislature to repeat the 1999 fiasco with another batch of newcomers in 2001.

What is to be done with Oregon's dysfunctional Legislature? *Willamette Week*

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editor Mark Zusman suggests a non-partisan Legislature—a good idea in a state where neither Republicans nor Democrats represents a majority of voters and independent voters outnumber both Republicans and Democrats among Oregonians ages 18-35. Harry Bodine, a retired Oregonian reporter who covered the Legislature, suggests a unicameral, non-partisan Legislature like Nebraska. Oregon's Secretary of State Phil Keisling suggests controlling runaway campaign spending.

However, electing "better" people or non-partisans to the Legislature will not eliminate the institutional incentives to ignore the public's business in favor of campaign contributors that are created by artificial term limits. Regrettably, there is no term limit on term limits. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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Book Wars

The Independents Fight Back

Independently owned bookstores in this country are in trouble. The national organization of independent bookstores, the American Booksellers Association (ABA), has lost one-third of its membership in the last seven years. The independent booksellers are being battered by a number of factors, including expanding bookstore chains, online book purveyors, and flat book sales (total adult book sales in the U.S. were actually down 2.8 percent last year).

The book industry is in a period of rapid consolidation, with decisions on what gets published and how it's sold being made by fewer and fewer people. After the latest round of mergers, four publishers—Random House, Simon & Schuster, Penguin Putnam, and Harper Collins—control 61 percent of adult book sales.

The ABA, on behalf of its members, has filed lawsuit after lawsuit attacking alleged sweetheart deals between the bookstore chains (which account for one-fourth of all book sales) and the big publishers, deals which the ABA says include selective discounts offered to the chains only, and special promotional payments not available to the independents, for the prominent display of new books.

Penguin paid the ABA \$25 million to resolve unfair trade claims after it was revealed in Penguin's own documents that both Borders and Barnes & Noble had received millions of dollars in



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HARSH REALITIES FOR
THE SMALLER
BOOKSTORES, THE
HUMBLE TOWN OF
REDDING PROVIDES AN
EXAMPLE OF ONE OF THE
BOLDEST MOVES YET
TAKEN BY AN
INDEPENDENT
BOOKSELLER.

ARTICLE BY
Tim Holt

secret discounts from the publisher. In its current lawsuit, the ABA cites the example of a Barnes & Noble store in Missoula, Montana where store employees were told "that the corporation's success in Missoula would be measured by whether one of the leading independent bookstores in the community was put out of business."

Barnes & Noble spokesperson Mary Ellen Keating, in a phone interview, characterized the charges in this latest lawsuit as "inaccurate and outrageous," and co-defendant Borders Books issued a statement declaring that Borders' parent company believes that "our operations are con-

ducted in full compliance with applicable trade regulation laws."

Still, business is business, and it is not uncommon for a Barnes & Noble or a Borders to open an outlet in close proximity to an existing independent.

In this context of harsh realities for the smaller bookstores, the humble town of Redding provides an example of one of the boldest moves yet taken by an independent bookseller. The mom-and-pop-owned Redding Bookstore, which was launched 17 years ago by Bob and Ann Hammond, has turned the tables on Barnes & Noble. They and their two sons, Ron and Rob, have opened a second outlet, Redding Bookstore East, in a suburban strip mall 100 yards from the town's Barnes & Noble outlet.

At first glance, this looks like the kind of suicide mission certain Japanese pilots flew in World War II—until you realize that there is some method to the Hammonds' madness. Customer traffic is high in this particular strip mall, which is anchored by a Food For Less outlet. And it is an established fact that profit margins on used books are higher than on new books, even though a used copy of a particular book is sold, of course, at a lower price.

If you combine this interesting information with the fact that at the new store the Hammonds' inventory is 70 percent used books (their downtown store stocks 30 percent used books, by contrast), you can see the outlines of a fairly clever strategy.

"I have always said that a good defense is a sound offense," Bob Hammond told the *Redding Record Searchlight* just before the new 1000-square-foot store opened.

The folks at the nearby 25,000-square-foot Barnes & Noble outlet, however, are not exactly shaking in their boots.

"I'm glad they're there," says the store's manager, Keith Kilby. "Competition only makes you better." Kilby adds that since Barnes and Noble doesn't carry used books, he's happy to send customers to either of the Redding bookstores for out-of-print books.

Actually, independent bookstores nationwide seem to be holding their own just now, thanks to the hardcore support of their loyal customers and a resourcefulness sometimes spawned by desperation. Last March, the ABA reported its first membership increase in many years. In 1998, the chains increased their share of all book sales only 0.2 percent, while that of the independents fell only 0.6 percent. (The biggest gains were made by online sellers; their share doubled from 1 percent to 2 percent of all sales.)

And there have been a few victories: Last fall the independently owned Solar Light Bookstore in San Francisco beat back an effort by Borders to locate right across the street. Owner David Hughes, armed with 3000 signatures from supporters, convinced the San Francisco Planning Commission that the proposed 19,400-square-foot store was out of scale with the neighborhood.

Across the Bay, in Berkeley, the venerable Cody's bookstore is fighting amazon.com and the other dot-coms by offering same-day delivery of book orders by bicycle messenger—at no more than half what amazon.com charges.

Closer to home, Powell's Books of Portland is successfully competing with the big guys by offering its huge inventory of 1.5 million books on its own website. As an added boost for its profit margins, 60 percent of those titles are used. Thanks in part to a national advertising campaign, the website now accounts for 10 percent of the store's revenues.

In June, in a major victory for independent booksellers nation-

wide, Barnes & Noble backed off a proposed \$600 million acquisition of Ingram, the nation's largest book wholesaler, after the ABA delivered petitions with over 125,000 signatures to the Federal Trade Commission (FTC) protesting the sale. Ingram is the independents' main supplier of new books, and there were fears that, if the sale went through, Barnes & Noble would favor its own stores for book shipments, and would have access to the independents' sales and credit records.

Barnes & Nobles' announcement that the sale was off came one day after news reports surfaced that the FTC's staff had concluded that the acquisition would violate antitrust laws.

The ABA is in the midst of launching a website and ad campaign designed to win back customers that have been lost to the chains and the dot-coms. It's called "Book Sense" and, among other things, enables ABA members to offer their customers an online

inventory of 1.6 million titles. A national Book Sense ad campaign is also underway touting the special characteristics of independent bookstores—among them book-savvy employees and community involvement.

But what's all this fuss about, anyway? Why should book customers care if the independents are still around, say, ten or twenty years from now? If all but a few of the independents have been driven out of business, you might have to drive a little farther to get to the nearest Barnes and Noble than your neighborhood store, but once you get there, there are more titles to choose from, right?

Probably, but there's a fundamental difference in the type of books you're likely to find, because there's a fundamental difference in the way the chains and the indepen-

dents order new books. Book-buying for the chains is much more of a top-down process, with the buyers in the corporate office looking to make volume purchases on a sure thing, a name author from a major publisher who's putting a lot of advertising money into the product. A clerk or customer at a chain bookstore has about as much chance to influence the store's purchases as an employee at McDonald's does in changing the restaurant's menu.

At the independents, where both employees and customers rub shoulders with the principal book buyers, lesser known writers have a much better chance of getting on the shelves. Two high-pro-

file examples of this are Frank McCourt's *Angela's Ashes* and Charles Frazier's *Cold Mountain*, which made the bestseller charts via word-of-mouth from readers at the independents.

On a late Sunday morning in July, Bloomsbury Books co-owner Sheila Burns leaned over the counter to talk about the book business with an inquiring reporter. A few patrons, perhaps half a dozen, browsed the groaning shelves in leisurely fashion. Adding to the relaxed ambience

CONTINUED ON PAGE 17



PREVIOUS PAGE: Sheila Burns and Karen Chapman of Ashland's Bloomsbury Books.

ABOVE: Ron and Rob Hammond of Redding Bookstore, who have opened a new branch in the shadow of Barnes & Noble.

A CLERK OR CUSTOMER
AT A CHAIN BOOKSTORE
HAS ABOUT AS MUCH
CHANCE TO INFLUENCE
THE STORE'S PURCHASES
AS AN EMPLOYEE AT
MCDONALD'S DOES IN
CHANGING THE
RESTAURANT'S MENU.

Forgive Us Our Press Passes

NPR's Senior News Analyst gives a biting view of the declining state of journalism

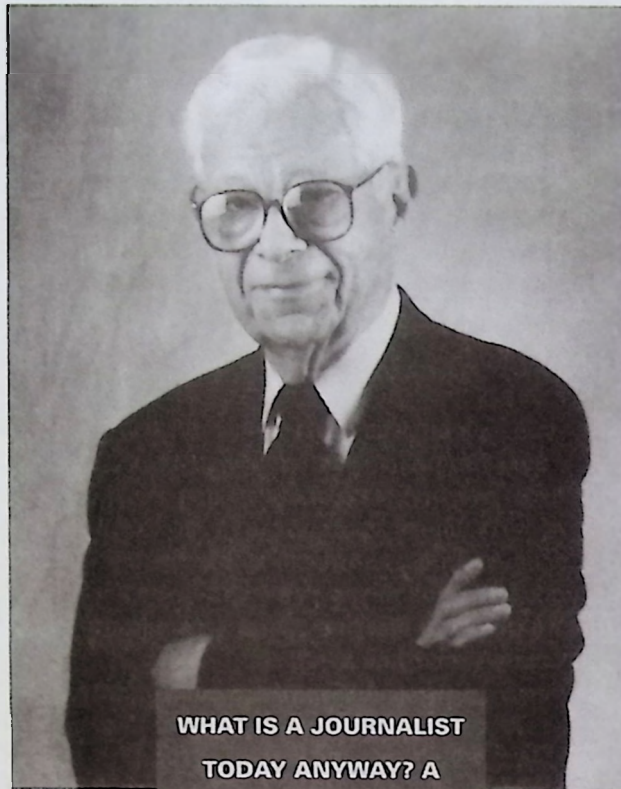
Indulge me, at eighty-one, in some curmudgeonly ruminations about the journalistic craft I have loved, not always wisely, but well.

We are in trouble. It is the natural order of things that we be in trouble with the powerful, whom we try to monitor. But today we are in trouble with the powerless, who identify us more with the powerful than with them. And people are no longer willing to forgive us our press passes.

Press-bashing has become a growth industry, joined in by some of our colleagues. James Fallows, editor of *U.S. News and World Report*, has a book accusing us of undermining American democracy for fun and profit¹. Howard Kurtz of the *Washington Post* says we have become our own worst enemy². Ellen Hume says that American life is in trouble and journalists who could help are doing more harm than good³.

What is a journalist today anyway? A blow-dried television personality trained to read a teleprompter? A talk show host spreading conspiracy and hate? A George Stephanopoulos, who has gone through the revolving door to be paid by ABC for saying what he used to say on the White House payroll? A Pat Buchanan, who keeps body and hope alive between campaigns for President by selling celebrityhood on CNN?

Oh for the day of Ed Murrow, invited in his declining CBS days to run for Senator in New York and tempted to do so—until he concluded that, if he did, he would confuse his audience, left to wonder whether his past commentaries had been colored by his future political



**WHAT IS A JOURNALIST
TODAY ANYWAY? A
BLOW-DRIED TELEVISION
PERSONALITY TRAINED
TO READ A
TELEPROMPTER? A TALK
SHOW HOST SPREADING
CONSPIRACY AND HATE?**

MARVIN JONES

plans. How many television stars today, between entertaining appearances on TV and lucrative lecture dates in person, think of obligation to the people out there, now called the market?

You would surely not expect me to spend more than three minutes without mentioning Richard Nixon. On February 23, 1973, speaking to John Dean, his words preserved on tape for posterity, President Nixon said, "Well, one helluva lot of people don't give one damn about the issue of the suppression of the press, etc."

(On another segment of that tape, he referred to me as "that son-of-a-bitch," but let me not digress.) Nixon was a good reader of the popular mood. He had sent Vice President Spiro Agnew out to make a speech denouncing the "nattering nabobs of negativism" in the media, calling down on the networks of thousands of supporting letters and phone calls.

Since then, anti-media sentiment has grown by leaps and bounds. In a recent Roper-Freedom Forum-Parade poll⁴, fewer than twenty percent rated the ethics of journalists as high⁵. More alarming, sixty-five percent of respondents said there are times when publication or broadcast should be prevented⁶. Prevented? That is prior restraint we are talking about, advance censorship, the heart of the First Amendment. Did we win that fight in the Pentagon Papers case in the Supreme Court⁷ only now to lose it in the court of public opinion?

That is a serious matter. The practice of journalism rests on something called "privilege." Privilege is a special protection that society grants to

ARTICLE BY
Daniel Schorr

some group because it serves society's purpose. We all have privilege against self incrimination. Doctors, lawyers, and the clergy have a special privilege to preserve confidentiality. And the First Amendment press privilege is the only privilege written into our Constitution to protect a single industry.

But the privilege accorded to the press depends on public support and will wither without it. The public today senses an abuse of privilege for profit and self-aggrandizement when Richard Jewell is falsely named as the prime suspect in the Atlanta bombing case⁸. Or when a Los Angeles television reporter falsely reports DNA findings in the O.J. Simpson case⁹. Or when a Dallas newspaper reports a purported confession in the Oklahoma City bombing, which turns out to be a hoax¹⁰.

In all these cases the news organizations said they relied on confidential sources—and then invoked First Amendment protection against having to reveal those sources. But when a news organization relies on sources it cannot name, then it makes itself responsible for the accuracy of the story. So you had better think twice about how good your sources are. I say this as one who has occasionally been burned myself.

The *Washington Post's* style book says we should always assume that information provided by confidential sources is weaker than information attributable to real people¹¹. Not necessarily. Real people can lie and dissemble. Some informants, whistle-blowers with important stories to tell, must remain anonymous. Check out the information. But remember that when your confidential source has manipulated you, you do not get to justify yourself by saying you were had by someone you cannot name.

My concern is what we do to ordinary people and to the workings of justice. I am much more worried about the Richard Jewells than about government secrets. When it comes to the government and its millions of pages of mindlessly classified material, I have no doubt that this nation has suffered much more from undue secrecy than from undue disclosure. The government takes good care of itself. But protecting the ordinary citizen from defamation and invasion of privacy becomes our responsibility, and the public will judge us by how we carry out that responsibility.

I join in the general dismay of the journalistic community about the judgment against ABC for the methods used in its investigation of tainted food being sold by a Food Lion store¹². ABC was using modern video techniques to do what Upton Sinclair was applauded for doing in penetrating a meat-packing plant in Chicago at the turn of the century¹³. His expose led to the creation of the Food and Drug Administration.

So why was Sinclair applauded while ABC was slapped with a penalty of \$5.5 million, which, perhaps coincidentally, is roughly what anchor Diane Sawyer earns annually?¹⁴ Perhaps coincidentally, I say. But given the presence of a star who was not really a part of the investigation, given the concentration on video techniques and entertainment values in the remorseless quest of ratings, people can be forgiven if they no longer accept us as dedicated solely to the public weal, even when we perform a public service.

So where are we? Let's go back to that Roper poll. Eighty-two percent of respondents think reporters are insensitive to people's pain when covering disasters¹⁵. Sixty-four percent think the news is too sensationalized¹⁶. Sixty-three percent think the news is manipulated by special interests¹⁷. Fifty-eight percent think reporters too often quote confidential sources¹⁸.

I guess we have nowhere to go from here but up. But we have

some trail markers for the way up. Young television reporters: Do not poke a microphone in the face of the person on the stretcher and ask, "How did it feel when the plane came down?" Young investigative reporter: Be careful of the friendly but nameless official who has a scoop for you that undermines somebody else's program. Police reporter: Watch out for the law enforcement officer who has a tip on the real guilty person. Producers: Do not regard people as "generic footage."

And to the great media organizations that employ these journalists: You are going to have to convince the public all over again that you are on its side. *The New York Times* and *Washington Post* made a good start on that when, contrary to rules and traditions, they agreed to publish the tract of the Unabomber under threat of further murders¹⁹. Serendipitously, that publication led to his being identified.

But more and more we will be under challenge to show whether we consider the public merely a market or part of a community in which we are joined. I would like to go back sixty years when I could say to someone who asked me what my profession is that I am a journalist and not be glared at. For even if the "media" of today are not admired as the "press" of yesterday, it is still a great and wonderful thing to work at finding out what the establishment does not want to tell you and to tell people who need to know.

Veteran reporter-commentator Daniel Schorr, the last of Edward R. Murrow's legendary CBS team still fully active in journalism, currently interprets national and international events as Senior News Analyst for National Public Radio. He also participates in live television coverage and specials for the Public Broadcasting Service, writes for newspapers and newsmagazines, and lectures widely. At NPR, Schorr is heard regularly on *Weekend Edition* as well as on *All Things Considered*. Schorr's half-century career has earned him many awards for journalistic excellence, including three television Emmys, and decorations from European heads of state. He also has been honored by civil liberties groups and professional organizations for his defense of the First Amendment.

This article is excerpted from *Forgive Us Our Press Passes: Selected Works by Daniel Schorr 1972-1998* a 1998 publication of The O'Brien Center for Scholarly Publications, University of California, Hastings College of Law, (415) 551-4107. Reprinted by permission.

NOTES

1. See James Fallows, "Breaking the News: How the Media Undermine American Democracy for Fun and Profit" (1996)

2. See Alexandra Marks, "After Years of Being Bashed, Media Start to Bash Themselves," *Christian Science Monitor*, Jan. 30, 1996, at 1 (quoting Howard Kurtz)

3. See Ellen Hume, Book Review, *Colum. Journ. Rev.*, Mar. 13, 1996, at 49.

4. "Roper Center for Public Opinion Research, News Junkies, News Critics, How Americans Use the News and What They Think About It" (Feb. 1997) (on file with the Hastings Communications and Entertainment Law Journal) [hereinafter "Roper Poll"].

5. Id. at 8.

6. Id. at 9.

7. See *New York Times*, Co. v. United States, 403 U.S. 713 (1971) (percuriam).

8. See, e.g. "Jewell Asks for Probe of Treatment by FBI Hearing," *L.A. Times*, July 31, 1997, at A23.

9. See, e.g., Howard Kurtz, "Bloody Sock Report

CONTINUED ON PAGE 17

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Senator Bob Smith leaves the Republican party, much to the surprise of everybody who didn't know he was in it. With a name like Bob Smith you can have good name recognition without anybody knowing who you are.

Nikita Krushchev's son, Sergei, is made a U.S. citizen after threatening to bury the immigration official. Instead of notarizing his documents, he pounded them with his shoe to make it official. A chip off the old (Soviet) block.

Speaking of which, there'll be no matching Presidential funds for George II—the government doesn't have the cash. Now, if his son wins the Presidency that'll be George III and American history will have come full circle.

Another Bush administration—let's see, which point of light were we on? More dogs writing books, more vomiting at Japanese dinners. Does Dana Carvey have a son?

Riots in Tehran as Iranians hold themselves hostage. Unrest continues in the democratic movement, also known as the "Shave the Ayatollah" faction. Just like here: it's the guys with the mullah who run things.

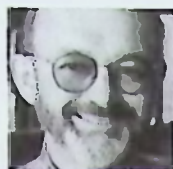
The Chinese say they have the neutron bomb but will only use it domestically: The Great Leap Forward Birth Control Device. Although Taiwan could be an instant theme park with no lines.

Republican health care advances—it only covers you if you're healthy. The minute you're sick, you're out. Managed care, you know: you'll just have to manage.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

Emigrant Reservoir

Early autumn is a good time to visit Emigrant Reservoir, just east of Ashland. You will find some interesting plants in the drawdown area—the intertidal zone, if you will. As you walk down the bank from high to low pool levels, you will discover that the plants, mostly beggar ticks and cocklebur, are in all stages of their life-cycle. The plants are in full fruit at the upper levels where the soil has been exposed since early summer. At lower levels, where the soil has just been exposed, the plants are seedlings. Beggar-ticks and cocklebur are admirably

suiited for getting about. Their fruits or associated tissues are armed with stout spines that become entangled in the hair or clothing of passing animals and thus move on to new locations. The plants also get around the reservoir because the fruits and enclosed seeds float.

As you walk toward the water's edge, you may find plants that look as though they were covered by masses of orange spaghetti, or maybe vermicelli; the strands aren't very thick. The orange tangled mass is dodder, a parasitic flowering plant that gets all of its nutrition from its host, usually the cocklebur or beggar-tick. The plant has specialized root-like extensions called haustoria that penetrate the living, nutrient-rich and water-rich tissues of the host.

Dodder may be one of the few flowering plants that actually moves from one place to another, on its own, without the help of wind or water or animals. When the seeds are shed and germinate, no root forms to anchor the seedling. The elongated seedling grows at one end and shrivels at the other and thus moves forward for a chance encounter with a host.

Occasionally you will see a plant or group of plants that towers a meter or more tall above the lower vegetation. A closer

look reveals white trumpet-shaped flowers to ten centimeters long and large oval spiny fruits. It is *Datura* in the family *Solanaceae*, the tobacco, potato, tomato, nightshade family, famous for its poisonous alkaloids. *Datura*, or Jimson weed or thornapple—to

choose among a score or so English common names—is no exception. Thornapple (named for its fruit) is very poisonous and has the dubious distinction of causing more cases of human than animal poisoning. It got its other common name, Jamestown or Jimson weed, because of cele-

brated case of mass poisoning of soldiers sent to quell the Bacon rebellion at Jamestown, Virginia in 1676.

If you are looking forward to a boring evening with nothing to do, wear wool socks and bring your longhaired dog along for fun when you visit Emigrant Reservoir. You will spend the evening discovering how some plants get from place to place. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Symphony Springs into September

It may be September for everyone else in the State of Jefferson, but for the musicians of the Rogue Valley Symphony (RVS), it's clearly spring. They may not be musically deprived—they've been playing in everything from city bands to major festivals all summer—but they have all gone more than four months without an RVS performance and it's time to get this close-knit musical family back together again. Music for the first concert has arrived, they can start practicing, the first rehearsal takes place September 16th, and a new season is about to burst into bloom!

Like kids in a candy store, the musicians look forward to their own special treats. For Michelle Pauly, the Symphony's new concertmaster, two of the most delicious goodies will be the gorgeous violin solos she'll play in Massenet's *Meditation from Thaïs* (December 1999) and Rimsky-Korsakov's *Sheherazade* (March 2000). Bassoonist Karen Basin also has a soft spot for *Sheherazade* because of the complex bassoon cadenza in the second movement. "It's one of those passages we bassoonists can spend a lifetime practicing and still never be quite sure if we've put in the right number of turns and trills." Cellist John Lyons always gets a kick out of telling this particular musical story because he sees the lady as the courageous forerunner of all bra-burning feminists.

Starting with a "Big Bang"

Back to the beginning of the season, however, when two powerfully energetic pieces will share the stage. The sounds of Prokofiev's Piano Concerto No. 3 and Dvorák's *New World Symphony* (October 1999) will soon re-



Alexander
Tutunov

**IT'S TIME TO GET
THIS CLOSE-KNIT
MUSICAL FAMILY BACK
TOGETHER AGAIN.**

sound through the second story of the Southern Oregon University Music Recital Hall. At one end of the corridor, one Russian—pianist Alexander Tutunov—will hole up at the keyboard in his studio to dig deep into the musical intent of his fellow Russian—Prokofiev—while down the hall in the band room, the orchestra dives into its first rehearsal of the Dvorák.

It will be a special thrill for second violinist Barb Barasa "because all of my grandparents were from Czechoslovakia ... to me, this symphony expresses exuberance and freedom—the ability to overcome all obstacles. This is the gift of great music. It symbolizes a shared experience." Timpanist Peg Bowden loves the "real wake-em-up timpani riff in the first 30 seconds or so" of *New World*. As a child, she thought the title referred to the creation of the universe, so the music still calls up vivid images of "cosmic soup and the Big Bang."

Beyond October's cosmic beginning, Bowden is already setting her focus on Bernstein's Overture to *Candide* and "the trickiest rhythms I've ever encountered." On the same program (November 1999) she'll get to play her favorite Beethoven symphony, the *Eroica*, in which the timpani often finishes off the melody lines. Later, with Respighi's *The Pines of Rome* (January 2000), she'll greet the new century with "one of the greatest climaxes musically I've ever played."

Carnival of Kids' Treats

Krista DeBolt, another second violinist, is thrilled to be performing Saint-Saëns' *Carnival of the Animals* (October

CONTINUED ON PAGE 31

BY
Nancy Golden

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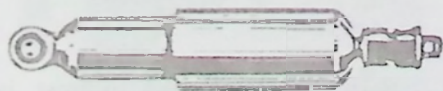


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FROM NATIONAL PUBLIC RADIO



ONLINE

Joe Loutzenhiser

Good News

If you get your news about technology from mainstream sources, such as newspapers or weekly magazines, you're not getting the whole story, or even the right story.

As I've written before, I'm not much of a follower of news. I rarely read traditional newspapers or magazines, and I almost never watch the television news. It all seems so fixated on violence and disaster. But what repels me the most is how mainstream media almost completely misreport the important issues pertaining to technology. Reading a *Time*, *Newsweek*, or cookie-cutter Associated Press or Reuters story relating to technology can be a stomach-churning experience for me. They get so much wrong that I wonder about what other complex issues they might be mangling which I cannot recognize because it is out of my field of expertise. Even *The New York Times*, the mainstay bastion of newspapers, can't seem to fairly and accurately cover computers and the Internet.

Some of these transgressions could be excused. Most complex issues do not get proper coverage by the media. The lowest common denominator dictates that stories be kept simple and easily digestible so as not to alienate fifty percent or more of the potential consumers. No company that makes its money from advertising could be faulted for trying to appeal to the largest market possible. It just doesn't allow for accurate reporting of complex issues.

So if you can't depend on mainstream media for accurate technology news, where can you turn? On the emerging polyphonic voice of technology itself, of course: the Internet. Technology news on the Internet offers a wide array of sources, from the puerile to the transcendent.

Mimicking their conventional counterparts, there is MSNBC (www.msnbc.com), CNN Interactive (www.cnn.com/tech) and *The New York Times* (www.nytimes.com/yr/mo/day/tech/). While covering a wide variety of topics, these sites tend towards

many of the same over-simplifications and sensationalism that is rife throughout mainstream media. Stories tend to be too short and consequently lacking depth— not much more than “blurbs.” Also, I'm a little leery of sponsors' logos sitting smack in the middle of headlines. It cannot help but bring up questions of journalistic integrity. In their favor, *The New York Times* has links to more progressive technology news.

A notch up we have the triumvirate of Internet news, ZDNet (www.zdnet.com), C|Net (www.news.com), and TechWeb (www.techweb.com). Often maligned as news for CEOs and suits, these sites do an adequate job of covering stories related to computers and the Internet, but sacrifice coverage of other science and technology issues. These sites often have in-depth coverage that complements the shorter breaking stories, and all have interesting and considered editorial content. ZDNet is also notable for its product reviews and on-line guides for shoppers. These sites also have good Y2K information and resources that I would recommend over other less levelheaded sources.

To obtain even more detailed and accurate technology news one must forge into less homogenized sites. But be forewarned. These sites wear their First Amendment rights on their sleeves. Many have a definite editorial slant that must be taken into account, but which also ensures a commitment to the news they are reporting.

One of the increasingly popular alternative news sites is Slashdot (www.slashdot.org). Focusing on Linux, the Open Source movement, and “geek” interests, Slashdot leads you to the stories on the bleeding edge of computing. Although decidedly bent against Microsoft and established technology, the rebelliousness rarely overwhelms the content, and it's obvious that the writers care about the issues they cover. Somewhat like a grown-up Slashdot, Infoworld (www.infoworld.com) shares Slashdot's disdain of Microsoft, but targets its stories towards corporate information

technology managers. Slashdot and Infoworld's stories do well to cover the subtle gaps left by the other news sites. For the European take on technology and Microsoft bashing, try The Register (www.theregister.co.uk). Scabrous and biting, The Register brings you the news from the perspective of a grumpy Englishman. While uniquely informative, this site is no fun.

Two e-zine style sites, Upside (www.upside.com), and Red Herring (www.redherring.com), provide the weekly news magazine niche of online technology news. More than just headlines, these are the sites that delve into the issues. Upside attempts to provide balanced editorial content and analysis, while Red Herring focuses principally on the business aspect of technology that is often glossed over in others sites. Both augment the previously mentioned sites nicely.

There are many personal computer enthusiast sites on the Internet, but none so comprehensive and authoritative as Ars Technica (www.ars-technica.com). Filled with contagious enthusiasm, Ars Technica entertains while providing outstanding information and reviews of computer hardware. The guides to buying and configuring hardware are unparalleled, although they assume the reader already has a fair understanding of computers. Much of the site may be a bit dense for novices, but the knowledge gained is worth the effort.

Lastly, I would like to direct you to Goodbits (www.goodbits.nu), my own amateur technology news site. Goodbits is an attempt to share the stories that my colleges and I find interesting in an easily accessible manner. Goodbits contains few original stories, but is instead comprised of categorized links to other sites accompanied by simple descriptions and commentary provided by the poster. Many of the links point to other sites mentioned in this column. Goodbits contains no advertisements (and never will), and your personal information is never logged unless you decide to post a story or link (I always welcome new posters). While the submissions can be a bit quirky and eclectic they are always interesting, and are a good jumping off point to other sites.

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

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ON THE SCENE

David Molpus

Hard Labor

For the playwright Noel Coward, work was "much more fun than fun." How many of us, though, could honestly describe our jobs that way? Work as fun is certainly not the perspective of history. Just ask the builders of the Pyramids and multitudes of others whose work has been done in some form of slavery or serfdom. Only in modern times has non-menial, autonomous, and intellectual work been available to the masses. Despite much progress, work today still has its elements of tedious necessity, repetitious drudgery, and exploitation.

Even in the coolest of high-tech environments, the stress of the workload can rule our lives. In the August issue of the *Utne*

Reader magazine, Clive Thompson writes about the new sweatshops of the Information Age. He describes how many young digital workers toil under the illusion that work is fun but in reality are constantly pulling all-nighters at the office, have zero job security, and surprisingly large numbers "make less than junior accountants or human-resource drones." In traditional labor terms, he says, this self-described renegade generation is "amazingly subservient...chained to their keyboards."

As they approach burnout, though, some on the Internet treadmill are having epiphany moments and feel the need to "share." Now there's a web site for tales of digital-worker-woes called NetSlaves.com.

Often overlooked in today's chronicles of workplace pressures are the lives of those whose work is a total body workout, people who do heavy lifting—literally. Reg Theriault, a longshoreman for 30 years, defines work as "picking something up and putting it down somewhere else because you have to. If the object is heavy, moving it is called *hard* work."

In his book, *"How To Know When You're Tired,"* Theriault reflects on survival over a lifetime of demanding, physical labor. He got some of the best advice of his career in one of his first jobs when a fellow longshoreman told him how to get along on the waterfront. "When you come to work in the morning," the veteran told him, "the first thing you do is you construct yourself a

good seat. And the second thing you do is make sure you use it a lot."

For lots of folks doing hard labor, "getting promoted to an easier job is never far from their minds," according to Theriault, but he also says there were times when he found the physical labor interesting, rewarding,

even fun.

Similar ambivalent sentiments can be found in *The Oxford Book of Work*, an anthology to be published in the U.S. this fall. The book records one observer saying, "any form of work can be satisfying if it requires absolute concentration, to the extent of at least momentarily shutting down all distractions and painful thoughts."

Whether it brings sweat to the brow or overload to the brain, work is as central to our lives today as ever. For many it has become a second home, a primary source for relationships, the foundation of our identity. On the other hand, as one acquaintance says about work, "most people would rather be fishing."

David Molpus is NPR's Workplace Correspondent. He wrote this essay with the thought of Labor Day in mind.

BOOKS *From p. 9*

was Orlando, a well-fed gray cat sprawled in the middle of the floor behind the front counter—one of Ashland's more well-known residents.

Burns speaks of her bookstore not just as a place to buy books, but as a kind of "third place" between home and workplace, a meeting ground and middle ground between the comfortable intimacy of the former and the more structured and formal atmosphere of the latter. A bookstore like Bloomsbury (or Village Books in Mt. Shasta or the Redding Bookstore), in other words, provides a place for people to nurture what the sociologists call "public relationships"—aided in this case by caffeine, sugar, and the stimulating ambience of a well-stocked bookstore.

"It's certainly more of a social and cultural experience than sitting at your computer and pointing and clicking," notes Scott Foley of Grass Roots Books in Corvallis.

For Kim Harn, a young woman who's among Bloomsbury's morning browsers, the bookstore provides a "homey and comfortable, magical" feeling.

Magical?

"I don't know, the books just feel more alive here, not just placed on the shelves."

Dave Colwell, a tall, no-nonsense kind of guy, likes the fact that he's not asked to pay a deposit when he orders a book here. And he offers the view that the Barnes & Noble in Medford has been a good thing for that town because it lures people in who might not otherwise visit a bookstore, and a good thing for Bloomsbury too because (not mincing words here) "it kinda gives them a kick in the butt."

Like many other independents, Bloomsbury is edging somewhat reluctantly into the world of cyberspace bookselling. It will plug into the Book Sense inventory this fall, allowing its customers to, yes, point and click for books from the comfort of their home or office. Despite this concession to modern high-tech commerce, Bloomsbury's Burns vows to maintain the store's central identity as a neighborhood bookstore where customers are greeted by name and the employees know their reading preferences.

But can the folksy, person-to-person charm of the neighborhood bookstore com-

pete in the long run against the lower prices of the chains and the convenience of the dot-coms? It's too early to predict the outcome of this struggle for your book dollars, but it's probably too soon to put independent bookstores on the Endangered Retailers List. They're a feisty, resourceful lot, and, when it comes to getting the public's attention, they do have a way with words.

Independent book purveyors can take heart from the restaurant sector, where after decades of consolidation and billions spent on advertising by the chains, independent owner-operators still thrive. It turns out that a lot of people are looking for something more than a hamburger and fries.

Tim Holt is the author of *The Porch-Sitting Outlaw*, a collection of his non-fiction writing; and a coming-of-age novel, *The Pilgrims' Chorus*. His commentaries can be heard regularly on *The Jefferson Daily*, Jefferson Public Radio's newsmagazine.



STATE FARM
MUSIC
HALL

Nightly at 7pm on JPR's Classics & News Service

Proudly sponsored by participating State Farm agents

PRESS *From p. 11*

Said to be 'Incorrect,' *Wash. Post*, Sept. 27, 1994, at A12.

10. See G. Robert Hillman, "News Denies Defense's Allegation That It Stole McVeigh Documents," *Dallas Morning News*, Mar. 4, 1997, at 1.

11. See Ben Bradley, "Standards and Ethics," in *Washington Post Desk Book on Style* (1984).

12. See *Food Lion, Inc. v. Capitol Cities/ABC, Inc.*, 887 F. Supp. 811 (M.D.N.C. 1995).

13. See Upton Sinclair, *The Jungle* (1906).

14. See Howard Kurtz & Sue Ann Pressley, "Jury Finds Against ABC for \$5.5 Million," *Wash. Post*, Jan. 23, 1997, at A1. In August 1997, a federal judge reduced the punitive damages award to \$315,000. See Lawrie Mifflin, "Judge Slashes \$5.5 Million Award to Grocery Chain for ABC Report," *N.Y. Times*, Aug. 30, 1997, at A1.

15. Roper Poll, *supra* note 4, at 6.

16. *Id.* at 7.

17. *Id.*

18. *Id.* at 6.

19. See Howard Kurtz, "Unabomber Manuscript is Published," *Washington Post*, Sept. 19, 1995, at A1.



PROGRAM GUIDE

At a Glance

Specials this month

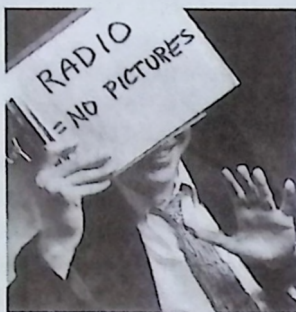
CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

May 21st of this year marked Jefferson Public Radio's 30th birthday. To celebrate, JPR invited Bill McLaughlin and the crew of *St. Paul Sunday* to come from Minnesota to produce a live show at the Craterian Ginger Rogers Theater in Medford. Thanks to Bill and the chamber music ensemble The Terra Nova Consort, the show was a very special, intimate performance. September 5th you can relive this wonderful evening of music and conversation. Many who visit the Oregon Shakespeare Festival are familiar with the music of The Terra Nova Consort, as they're the festival's resident ensemble; but this exceptional program gives a unique glimpse into the group's history, its members and their new CD, which was released on the Dorian label this spring. Tune in Sunday September 5th at 10am.

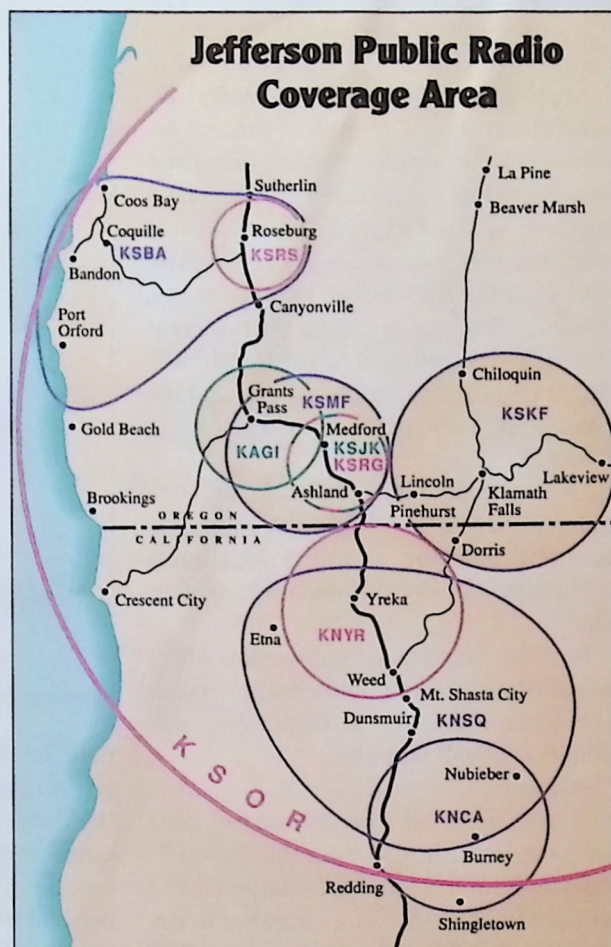
News & Information Service

KSJK / KAGI

As the presidential primary season begins, *This American Life* with Ira Glass presents a program titled "Ghosts of Elections Past." Hear the most memorable political stories from the 1996 elections. Dan Savage explains why a homosexual sex advice columnist and former drag queen like himself decided to become an activist in the Republican Party, and how the Republican's "Big Tent" philosophy seemed barely able to contain him. Journalist Michael Lewis reads from some of his most memorable campaign diaries. Many other stories documenting life in America will be included as well. Saturday, September 4th at 2pm and again on Sunday September 5th at 2pm.



Ira Glass



Volunteer Profile: Katherine Iverson



Katherine Iverson moved to Ashland with her husband last year after they both retired from teaching careers in California. She feels that Jefferson Public Radio is one of the real treasures of the Rogue Valley and especially appreciates having an all-day classical music station. Her family also enjoys attending the symphony, choral concerts and the whole variety of fine performing arts that the region has to offer. In addition to her help in editing the Community Calendar here at JPR, Katherine also volunteers with a number of groups around the valley. In her spare time, she enjoys gardening and hiking.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	4:30pm	Jefferson Daily
7:00am	First Concert	5:00pm	All Things Considered
12:00pm	News	7:00pm	State Farm Music Hall
12:06pm	Siskiyou Music Hall		
4:00pm	All Things Considered		
6:00am	Weekend Edition	8:00am	First Concert
9:00am	Millennium of Music	10:30am	JPR Saturday Morning Opera
10:00am	St. Paul Sunday	2:00pm	Siskiyou Music Hall
11:00am	Siskiyou Music Hall	4:00pm	All Things Considered
2:00pm	Indianapolis on the Air	5:00pm	Common Ground
3:00pm	Car Talk	5:30pm	On With the Show
4:00pm	All Things Considered	7:00pm	State Farm Music Hall
5:00pm	To the Best of Our Knowledge		
7:00pm	State Farm Music Hall		

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSOF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
9:00am	Open Air	10:00am	Living on Earth
3:00pm	All Things Considered	N. CALIFORNIA STATIONS ONLY:	
5:30pm	Jefferson Daily	10:30am	California Report
6:00pm	World Café	11:00am	Car Talk
8:00pm	Echoes	12:00pm	West Coast Live
10:00pm	Open Air at Night	2:00pm	Afropop Worldwide
		3:00pm	World Beat Show
		5:00pm	All Things Considered
		6:00pm	American Rhythm
		8:00pm	Grateful Dead Hour
		9:00pm	The Retro Lounge
		10:00pm	Blues Show
		6:00am	Weekend Edition
		9:00am	Marian McPartland's Piano Jazz
		10:00am	Jazz Sunday
		2:00pm	Le Show
		3:00pm	Confessin' the Blues
		4:00pm	New Dimensions
		5:00pm	All Things Considered
		6:00pm	Folk Show
		9:00pm	Thistle & Shamrock
		10:00pm	Music from the Hearts of Space
		11:00pm	Possible Musics

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	6:00am	BBC Newshour
7:00am	Diane Rehm Show	7:00am	Weekly Edition
8:00am	The Jefferson Exchange with Jeff Golden	8:00am	Sound Money
10:00am	Public Interest	9:00am	Jefferson Weekly
11:00am	Talk of the Nation	10:00am	West Coast Live
1:00pm	Monday: Talk of the Town	12:00pm	Whad'Ya Know
	Tuesday: Healing Arts	2:00pm	This American Life
	Wednesday: Real Computing	3:00pm	A Prairie Home Companion with Garrison Keillor
	Thursday: Word for the Wise and Me & Mario	5:00pm	Talk of the Town
	Friday: Latino USA	5:30pm	Healing Arts
1:30pm	Pacifica News	6:00pm	New Dimensions
2:00pm	The World	7:00pm	Fresh Air Weekend
3:00pm	Fresh Air with Terry Gross	8:00pm	Tech Nation
4:00pm	The Connection	9:00pm	BBC World Service
6:00pm	Fresh Air (repeat of 3pm broadcast)		
7:00pm	As It Happens		
		6:00am	BBC World Service
		8:00am	To the Best of Our Knowledge
		11:00am	Sound Money
		12:00pm	A Prairie Home Companion with Garrison Keillor
		2:00pm	This American Life
		3:00pm	Jefferson Weekly
		4:00pm	Zorba Paster on Your Health
		5:00pm	Sunday Rounds
		7:00pm	People's Pharmacy
		8:00pm	The Parent's Journal
		9:00pm	BBC World Service

Your Legacy & Public Radio ...

So much has changed in the nearly 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more,



Scott Simon

on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region



Liane Hansen

is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



Diane Rehm

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Sara Jane Schmeltzer.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

Join host Don Matthews for great opera recordings from the library of Jefferson Public Radio.

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Indianapolis on the Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louise Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates September birthday

First Concert

- Sept 1 W Pachelbel*: Prelude, Fugue and Chaconne in d minor
 Sept 2 T Mosonyi*: *Studies for Piano*
 Sept 3 F Bruckner (9/4*): Symphony #7 in E, ii - Adagio
 Sept 6 M JC Bach (9/5*): Overture #5 in E for double orchestra
 Sept 7 T Chausson: *Poème* for Violin and Orchestra
 Sept 8 W Dvorak*: Violin Sonata in F, Op. 57
 Sept 9 T Damase: Sonata for Flute and Harp
 Sept 10 F Bloch: *Schelomo*
 Sept 13 M Schoenberg*: Chamber Symphony #2, Op. 38
 Sept 14 T Cherubini*: String Quartet #5 in F
 Sept 15 W Parker*: Piano Trio in A, Op. 35
 Sept 16 T Bruch: Concertpiece in f# minor, Op. 84
 Sept 17 F Brahms: *Variations on a Theme by Paganini*
 Sept 20 M Haydn: Piano Trio #3 on Eb
 Sept 21 T Holst*: *St. Paul's Suite*
 Sept 22 W Bach: Suite #3 in C for unaccompanied cello
 Sept 23 T Krommer: Oboe Concerto in F
 Sept 25 F Shostakovich*: Piano Concerto #3 in F
 Sept 27 M Hellendaal: Concerto Grosso in F
 Sept 28 T Mozart: Violin Sonata #9 in F
 Sept 29 W Humperdinck: *Sleeping Beauty*
 Sept 30 T Mompou: *Impresiones intimas*

Siskiyou Music Hall

- Sep 1 W Medtner: Piano Concerto No. 1 in c minor, Op. 33
 Sep 2 T Mosonyi*: Piano Trio in Bb, Op. 1
 Sep 3 F Schubert: Symphony No. 9, "Great"
 Sep 6 M Mozart: Piano Concerto No. 25, K. 503
 Sep 7 T Gounod: Symphony No. 2 in Eb
 Sep 8 W Dvorak*: Symphony No. 8 Op. 88
 Sep 9 T Brahms: Quintet for Clarinet and Strings, Op. 115
 Sep 10 F Graupner: Overture in D
 Sep 13 M C. Schumann: Piano Concerto in a minor
 Sep 14 T Linblad: Symphony No. 1 in C Major, Op. 19
 Sep 15 W Beethoven: *Fidelio* Harmoniemusik
 Sep 16 T Foote: Piano Quartet in C Major
 Sep 17 F Mendelssohn: Piano Trio in d minor, Op. 49
 Sep 20 M Schubert: Sonata 'Arpeggione,' D. 821
 Sep 21 T Holst*: *The Planets*
 Sep 22 W Hummel: Quartet in Eb major
 Sep 23 T Strauss: String Quartet in A Major, Op. 2
 Sep 24 F Telemann: Overture in F, "Alster"
 Sep 27 M Tchaikovsky: Symphony No. 6, "Pathétique"
 Sep 28 T Beethoven: Quintet for Piano and Wind instruments
 Sep 29 W Brahms: Violin Concerto in D, Op. 77
 Sep 30 T Svendsen*: Symphony No. 2

HIGHLIGHTS

JPR Saturday Morning Opera

Sept 5 *Pagliacci* and *Cavalleria Rusticana*

Pagliacci by Leoncavallo

Beniamino Gigli, Iva Pacetti, Mario Basiola, Giuseppe Nessi, Leone Paci, The Orchestra and Chorus of La Scala, Franco Ghione, conductor.

Cavalleria Rusticana by Mascagni

Lina Bruna Rasa, Maria Marcucci, Beniamino Gigli, Gino Bechi, Giulietta Simionata, The Orchestra and Chorus of La Scala, Pietro Mascagni, conductor.

Sept 12 *Medea* by Cherubini

Maria Callas, Mirto Picchi, Renata Scotto, Giuseppe Modesti, Miriam Pirazzini, Lidia Marimpietri, Elvira Galassi, Alfredo Giacomotti, The Orchestra and Chorus of La Scala, Tullio Serafin, conductor.

Sept 19 *Fidelio* by Beethoven

Christa Ludwig, Jon Vickers, Gottlob Frick, Walter Berry, Franz Crass, Ingeborg Hallstein, Gerhard Unger, Kurt Wehofschtz, Raymond Wolansky, Philharmonia Orchestra and Chorus, Otto Klemperer, conductor.

Sept 26 *Les Indes Galantes* by Rameau

Anne-Marie Rodde, Christian Tréguier, Rachel Yakar, Bruce Brewer, Sonia Nigoghossian, Pierre-Yves Le Maigat, Jean Christoph Benoit, Jeanine Micheau, Jean-Marie Gouélou, La Grande Ecurie Et La Chamber Du Roy, Jean-Claude Malgoire, conductor.

Saint Paul Sunday

Sept 5 *Terra Nova Consort* Recorded in June 1999 in Medford, Oregon

Traditional Music of Southern France: Bressarello; Tout mon plus grand plaisir; Lei Pastouréau, Vènes lèu vèire la pièucello; Li a proun de gènt; La fe coumando de crèire; Tu que cerques tei delice; Que disès, mei bon fraire; Li a quaucarèn que m'a fa pòu; Ail La bono fourtuno.

Sept 12, 19, and 26 *The Emerson String Quartet* Three Sundays with the Emerson String Quartet performing quartets of Beethoven

Sept 12 *The Emerson String Quartet: from Beethoven's Early Quartets*

Beethoven: Quartet in F, Op. 18, #1; Quartet in A, Op. 18, #5, Menuetto; Quartet in Bb, Op. 18, #6, *La Malincolia*: Adagio - Allegretto quasi Allegro

Sept 19 *The Emerson String Quartet: from Beethoven's Middle Quartets*

Beethoven: Quartet in C, Op. 59, #3 (*Razumovsky*), Menuetto grazioso - attacca: Allegro molto; Quartet in Eb, Op. 74 (*Harp*), Adagio ma no troppo; Quartet in f, Op. 95 (*Serioso*)

Sept 26 *The Emerson String Quartet: from Beethoven's Late Quartets*

Beethoven: Quartet in Eb, Op. 127, Maestoso-Allegro; Quartet in a, Op. 132, Assai sostenuto - Allegro; Quartet in Bb, Op. 130, Presto; Grosse Fugue, Op. 133; Quartet in F, Op. 135, Lento assai, cantate e tranquillo



TO THE BEST OF OUR KNOWLEDGE

Takes you to the cutting edge of politics, economics, literature, and contemporary culture.

Sundays at 8am on
News & Information
 Sundays at 5pm on
CLASSICS & NEWS

Fresh Air

Terry Gross

provides a lively look at entertainment and the arts, combined with

in-depth personality interviews, to make you feel like you're in the middle of the arts scene.

Weekdays at 3pm & 6pm on
News & Information





URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

Ashland YMCA
<http://www.ashlandymca.org>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
<http://www.whitecloudpress.org>

Rhythm & News Service

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 ROSEBURG 91.9 FM

KSKF 90.9 FM
 KLAMATH FALLS

KNCA 89.7 FM
 BURNEY, REDDING

KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Sara Jane Schmeltzer.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz, singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:30am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

Sept 5 Darrell Grant

Composer and pianist Darrell Grant broke onto the jazz scene performing with Woody Shaw, Junior Cook and Charles Persip and went to work in Betty Carter's trio and Roy Haynes' quartet. An explorer of tempos and textures, McPartland joins Grant for "Blues in the Closet."

Sept 12 Joe Locke

Joe Locke composes and plays the vibes with subtlety and sensitive intuition. He and McPartland blend vibes and piano in a variety of music, from Mancini's "Days of Wine and Roses" to Charlie Parker's "Au Privave".

Sept 19 Michael Feinstein

Building from his experience of working for Ira Gershwin, pianist and vocalist Michael Feinstein interprets great American songs with a unique authenticity and vitality. He and McPartland perform such standards as "Someone to Watch Over Me" and "The Very Thought of You."

Sept 25 Eliane Elias

In her native Brazil, the elegant and distinctive pianist performed and recorded with numerous big bands and also taught jazz to young musicians. Elias plays a beautiful arrangement of "Darn that Dream," and teams up with McPartland on "Falling in Love with Love."

New Dimensions

Sept 5 Finding Your Inner Goddess with Carol P. Christ

Sept 12 Birthing, Biology and Culture with Barbara

Findeisen, Bruce Lipton and Margot Heiniger-White

Sept 19 The Zen of Work with Les Kaye

Sept 25 Money Wisdom with Suze Orman

Confessin' the Blues

Sept 5 Lonely is the Blues

Sept 12 Traveling Blues

Sept 19 I'm Leaving All This Behind

Sept 26 The Fool's Blues

Thistle and Shamrock

Sept 5 Tears Of Stone

Since the release of *A Woman's Heart* in 1992, one of the most successful Irish albums of all time, there has been an abundance of fine compilations featuring Celtic women artists. We'll sample from these collections and hear from The Cheiftains' collaboration with contemporary women artists from around the world, called *Tears of Stone*.

Sept 12 The Seasons

Our music this week marks time with the changing season.

Sept 19 English Voices

This week, we feature some of today's leading lights from the English roots music scene, including The House Band, Kathryn Tickell, June Tabor, and Simon Mayor.

Sept 26 About Music

Celtic music includes many songs and tunes celebrating music itself. Patrick Street's recording of "Music for a Found Harmonium" is a typically exhilarating example. Listen, too, for Seamus Siberil, Bagad Kemper, and Dan Ar Bras.



Big band, boogie
woogie, rhythm & blues,
funky old soul and
the roots of rock 'n' roll...

Join host Craig Faulkner
Saturday evenings
from 6pm-8pm

Rhythm & News

A "Heart Healthy" recipe
from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

FRENCH ROAST APPLES

(serves 4)

4 Lrg Cooking apples
2 Tbsp Dry apple brandy
2 Tbsp Light brown sugar, packed
2 Tbsp Granulated sugar
8 6" squares phyllo dough*
1 Lrg Egg, lightly beaten
Ground nutmeg
Water

*Phyllo dough can be found in the frozen bread and pastry section of most grocery stores

Prepare Apples:

Preheat oven to 375 degrees. Core apples, being very careful not to cut through the bottoms; keep bottom intact to hold ingredients. Pour 1-1/2 tsp. granulated sugar into center of each cored apple. Add 1-1/2 tsp. brandy, pouring into center core of each apple.

Prepare Phyllo:

Place 4 phyllo squares in a row on a dry work surface; cover remaining squares with damp paper towel to keep them from drying out. Using pastry brush, lightly coat each square with water. Start at corners and work toward center to keep phyllo edges from cracking. Dust lightly with brown sugar and dash of nutmeg, and top each square with another piece of phyllo. Brush again with water, and dust lightly with brown sugar and nutmeg.

CONTINUED ON PAGE 31

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Kellor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Kellor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

Program Producer Directory

NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW
Washington DC 20001

Audience Services:

(202) 414-3232

Tapes and Transcripts:

Toll-free Number:

1-888-NPR NEWS

(1-888-677-6397)

<http://www.npr.org/>

ALL THINGS CONSIDERED

atc@npr.org

<http://www.npr.org/programs/atc/>

CAR TALK

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<http://cartalk.cars.com/>

DIANE REHM SHOW

Call-in line: 1-800-433-8850

drehm@wamu.org

<http://www.wamu.org/rehm.html>

FRESH AIR

freshair@whyy.org

<http://whyy.org/freshair/>

LATINO USA

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<http://www.latinousa.org/>

LIVING ON EARTH

1-800-218-9988

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<http://www.loe.org/>

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<http://www.scern.org/pj/>

MORNING EDITION

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morning@npr.org

<http://www.npr.org/programs/morning/>

PUBLIC INTEREST

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<http://www.wamu.org/pi/>

TALK OF THE NATION

totn@npr.org

<http://www.npr.org/programs/totn/>

TALK OF THE NATION

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scifri@npr.org

<http://www.npr.org/programs/scifri/>

THISTLE & SHAMROCK

<http://www.npr.org/programs/thistle/>

WEEKEND ALL THINGS

CONSIDERED

watc@npr.org

<http://www.npr.org/programs/watc/>

WEEKEND EDITION SATURDAY

wesat@npr.org

<http://www.npr.org/programs/wesat/>

WEEKEND EDITION SUNDAY

wesun@npr.org

puzzle@npr.org

<http://www.npr.org/programs/wesun/>

WEEKLY EDITION

weed@npr.org

puzzle@npr.org

<http://www.npr.org/programs/weed/>

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Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

A PRAIRIE HOME COMPANION

phc@mpr.org

<http://phc.mpr.org/>

AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

THE CONNECTION

connection@wbur.bu.edu

http://www.wbur.org/con_00.html

ECHOES

(215) 458-1110

echoes@echoes.org

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

[echodisc.com](http://www.echodisc.com)

ST. PAUL SUNDAY

<http://sunday.mpr.org/>

SOUND MONEY

money@mpr.org

<http://money.mpr.org/>

THE WORLD

webmaster@world.wgbh.org

<http://www.theworld.org/>

THIS AMERICAN LIFE

312-832-3380

radio@well.com

<http://www.kcrw.org/c/tamlife/index.html>

TO THE BEST OF OUR

KNOWLEDGE

fleming@vilas.uwex.edu

<http://www.wpr.org/book/>

WHAD'YA KNOW?

1-800-942-5669

whadyaknow@vilas.uwex.edu

<http://www.notmuch.com/>

WORLD CAFE

http://www.xpn.org/sections/world_cafe.html

WRITER'S ALMANAC

<http://almanac.mpr.org/>

ZORBA PASTER ON YOUR

HEALTH

1-800-462-7413

<http://www.wpr.org/zorba/zorba.html>

INDEPENDENT PRODUCERS

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people@earthsky.com

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<http://www.hos.com/>

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(707) 468-9830

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css@pacific.net

<http://www.newdimensions.org/>

PACIFICA NEWS NETWORK

1-818-506-1077

pacific@pacific.org

<http://www.pacifica.org/programs/pnn/index.html>

THE PARENTS JOURNAL

information@parentsjournal.com

<http://www.parentsjournal.com/>

REAL COMPUTING

jdalrymple@aol.com

<http://www.realcomputing.com/>

SUNDAY ROUNDS

crn@clark.net

<http://www.clark.net/pub/crn/>

WEST COAST LIVE

915 Cole St., Suite 124

San Francisco CA 94117

(415) 664-9500

<http://www.wcl.org>

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Charles & Lupe McHenry
on behalf of ACCESS Food Share

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Beth Miller
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Siskiyou Plumbing
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Ashland - 552-6111

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Ashland - 482-7062

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The Websters: Handspinners,
Weavers & Knitters
11 N. Main - Ashland - 482-9801

Wild Goose Cafe & Bar
Next to I5 Exit 14 - Ashland - 488-4103

Worland, Ronald G.
Plastic Surgery Specialists
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Bandon - 347-4723

Bill Blumberg Graphic Art & Signs
North Bend - 759-1101

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2076 Sherman, Highway 101
North Bend - 751-1999

The Castaway Lodging
Port Orford - 332-4502

Cedar Electric
2356 Broadway - North Bend - 756-3402

Checkerberry's Flowers and Gifts
180 N. Second St. - Coos Bay - 269-5312

Cone 9 Coolware & Espresso Bar
Pony Village Mall - North Bend - 756-4535

Coos Art Connection
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Coos Art Museum
235 Anderson Ave. - Coos Bay - 267-3901

Coos Head Food Store
1960 Sherman Ave. - North Bend - 756-7264

Design Renaissance
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Dr. John Wm. Unruh - Roseburg

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547-2068

Madrone Hospice
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McCloud Railway Company
P.O. Box 1500 - McCloud - 530-964-2141.

Mt. Shasta Spring Water Co.
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(530) 926-1678



LIVING LIGHTLY

Kirk Evans

Genetically Modified Food for Thought

In 1998, genetically modified (GM) crops were cultivated on about 69.5 million acres. Two-thirds of land sown with GM crops is in the United States.

As recently as the late 1980s, the government departments that employed traditional breeding handled most of the development of new varieties; but plant breeding is a hit-and-miss affair. Plants with desirable properties are matched, hoping for the best. By contrast, genetic engineering, in which scientists cut and paste DNA from different species to create so-called designer crops, is light-years ahead.

Conventional breeding involves crossing related species, and plants with the desired characteristics are selected from among the progeny for reproducing. This selection is repeated over many generations. Genetic engineering bypasses reproduction altogether. It transfers genes horizontally from one individual to another (as opposed to vertically from parent to offspring), often making use of infectious agents as vectors or carriers of genes. Thus, genes can be transferred between distant species that would never interbreed in nature. For example, human genes are transferred into pig, sheep, fish and bacteria. Toad genes are transferred into tomatoes. Completely new, exotic genes are being introduced into food crops.

The science is astounding, but so is the dollar figure. Ag-biotech companies say it costs them between \$30-million and \$100-million to develop a single transgenic variety. The U.S. agri-giant Monsanto Co. agreed to acquire Delta and Pine Land for \$1.9-billion dollars, giving Monsanto the rights to the newly created transgenic Terminator gene. As an industry, they've already forked out billions. They want to re-

coup their investment through seed sales, but there's a problem with that.

For thousands of years, farmers have been saving last year's seed to grow next year's crop. All over the world, farmers regard

the practice as a right and one of the few ways they can stay in business during lean years. In the developing world, it's a necessity. Not surprisingly, industry's attempts to change things were not a roaring success. An agreement had to be made before allowing farmers to buy genetically engineered seed — basically, a promise not to save it. To ensure the farmers take

heed, the biotech company monitors who's growing what. The agreement gives them the right to go onto a farm and inspect the contents of the barn and fields whenever they choose. The farmers hate it. The system is expensive and not particularly effective. Enter the Terminator gene.

In essence, the Terminator is a self-destruct mechanism, a snippet of genetic material that causes crops to become infertile. Plants that have been modified to include the trait still grow and develop normally but their seeds will not germinate, forcing farmers to buy a new supply every spring.

The debate is not isolated between the family farm and the corporate agriculture scenario. There appears to be four main sources of hazards and problems related to the new genes and gene products introduced: (1) unintended latent effects inherent to the technology; (2) interactions between foreign genes and host genes; (3) those arising from the spread of the introduced genes by ordinary cross-pollination as well as by (4) horizontal gene transfer.

Herbicide resistant transgenes have spread to wild relatives by cross-pollination

in both oilseed rape and sugar beet, creating many species of potential superweeds. One study shows that transgenes may be up to 30 times more likely to escape than the plant's own genes.

Research from the Netherlands show that antibiotic resistant marker genes from genetically engineered bacteria can be transferred horizontally to indigenous bacteria.

Researchers in the US found widespread horizontal transfer of a yeast genetic parasite to the mitochondrial genome of higher plants, raising serious concerns over the uncontrollable horizontal spread of transgenes and marker genes from transgenic plants released into the environment. These are just a few in a long list of concerns.

The USDA does not seem to be concerned. Last January a top agriculture official informed farmers of the government's plan to issue rules prohibiting the labeling for any food that is irradiated, genetically engineered, or treated with antibiotics. Consumers are sheltered from this heated debate. For instance, most consumers are unaware that these companies use genetically engineered ingredients in some or all of their products: Fritos (corn), Green Giant Harvest Burgers (soy), McDonald's French Fries (potatoes), Nestle's chocolates (soy), Karo Corn Syrup (corn), NutraSweet (Aspartame), Kraft Salad Dressings (canola oil), Fleishmann's margarine (soy), Similac Infant Formula (soy), Land O'Lakes butter (rBGH), and Cabot Creamery Butter (rBGH).

The following staples have also hit the supermarket shelves as genetically modified: Tomatoes, Potatoes, Corn, Soy, Yellow Crookneck Squash, Canola Oil, CottonSeed Oil, and Papaya. Most livestock are being fed genetically altered feed, as well as a blend of ground-up and often diseased and discarded animal carcasses. The only safe beef and poultry will be those fed only organically grown grains. Commercial pork has been genetically altered with DNA from human beings.

The patenting of living organisms, cell lines, and genes (as defined under the Trade Related Intellectual Property Rights agreement) sanctions the act of piracy of nature's codex through the ownership of intellectual genetic re-combinations. The result is an increased corporate monopoly on food production and distribution. Small farmers all over the world are being marginalized, threatening long term food security for all.

The technology is driven by an outmoded, genetic determinist science that

CONTINUED ON PAGE 31

Artscene

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

September 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's Calendar of the Arts

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 10 plays in repertory in three theaters through October 31. Performances in the Angus Bowmer Theatre include *Othello* by William Shakespeare (through 10/31); *The Good Person of Szechuan* by Bertolt Brecht (9/21 through 10/31); *Chicago* by Maurine Watkins (through 10/30); *Seven Guitars* by August Wilson (through 9/19); and *Pericles* by William Shakespeare (through 10/30). The season in the outdoor Elizabethan Theatre includes: *Much Ado About Nothing* (through 10/8), and *Henry IV Part Two* (through 10/8) both by William Shakespeare; and *The Three Musketeers* by Alexandre Dumas (through 10/9). Performances in The Black Swan are *Rosmersholm* by Henrik Ibsen (through 10/31); and *Tongue of a Bird* by Ellen McLaughlin (through 10/31). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre presents *A...My Name Will Always Be Alice!* directed by Gwen Overland, the show runs September 17 through November 8 at 8pm. Previews September 15 and 16; performances Thursday-Monday; also Sunday Brunch matinees at 1pm (except September 19). This show is full of surprises and delights as it offers a kaleidoscopic vision of contemporary women. "At My Age" is a duet between a 15-year-old girl and a 60-year-old woman, each preparing to go on a blind date. The performance is a combination of sophisticated, funny, sometimes naughty, and always insightful material. Call for ticket information. (541)488-2902

◆ Actors' Theatre presents *I'd Know You Anywhere* by Dori Appel through September 5 at 8pm. Winner of the 1994 New American Comedy Contest, a funny, fast-paced, and ultimately tender-hearted story of a happily single woman who finds herself reluctantly reunited with the daughter she gave up for adoption twenty-six years before. Tickets are available at Paddington Station, Ashland; Quality Paperbacks, Talent; Grocery Outlet, Medford. Call the theatre for information. (541)535-5250

Music

◆ Singer-songwriter Ferron, with cellist Jami Sieber, performs at the Unitarian Fellowship, 4th and C Streets, Ashland, on Friday, September 24

at 8pm. Tom Manoff of *All Things Considered* said: "Ferron's experiences are rendered with such emotional and artistic perfection that her songs become mirrors to the soul." A special night with one of the great songwriters of the age. Opening for Ferron is Mich Lewis. Tickets: \$15 advance/\$17 door, available at Cripple Creek Music in Ashland, or by phone. (541)482-4154.

◆ Britt Festivals celebrates its 37th season of music under the stars as it presents the following: Steve Winwood/Special Guest TBA on Thurs., Sept. 2 at 7pm; Greg Brown/Cry, Cry, Cry/Stacey Earle on Fri., Sept. 3 at 7pm; Beausoleil/Beau Jocque on Sat., Sept. 4 at 7:30pm; Chicago/Special Guest TBA on Sun., Sept. 5 at 7:30pm. Ticket prices vary. (541)773-6077 or (800)882-7488



Henry Isaacs' show of landscape pastels, *Land Water and Sky*, is on display at the Living Gallery in Ashland.

◆ Jackson County Community Concert Association opens its six concert season with Lee Lesack and Joanne O'Brian on September 12 at 7:30pm at South Medford High School. This extraordinarily talented vocal duo will present *An Enchanted Evening: The Music of Broadway*, including the enduring standards of Rogers and Hammerstein to new classics by Andrew Lloyd Webber. These concerts are available only by a season membership; all six concerts are \$45. Reserved seating is sold out. For further information call Margaret Brown. (541)734-4116

◆ In its 16th year the September Music Festival will be held at Westminster Presbyterian Church on Oakwood Drive in Medford. On September 5, a solo piano recital featuring Eda Jamieson, will include selections by Bach, Mozart, Beethoven, Poulenc and Chopin. September 12, Michael Tenkoff, Violin, and Eda Jamieson, Piano, will perform music by Mozart, Beethoven, Faure—all Sonatas for piano and violin. On September 19, Ellie Holt-Murray, Soprano, and Eda Jamieson, Piano, will present music by Purcell, Mozart, Schumann, Debussy, Faure, Moore,

Rorem, and Copland. All performances begin at 3pm. Call for more information.(541)773-8274

◆ Grants Pass and Josephine County Chamber of Commerce present Summer Concerts at Riverside Park. On September 7, Sammy Daulong Band performs Dixieland and Family Entertainment. All concerts are free. Call the Chamber for more information.(541)476-7717

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents *Andy Warhol: Endangered Species*, an exhibition of 10 original Warhol silkscreen prints, through September 18. Produced in 1983, the prints portray animals facing the risk of extinction at that time. The prints are representative of a style most often seen in Warhol's later career. His use of bright colors and gestural lines add dimension and power to the images. Also featured will be *Soup to Nuts: A Pop Art Legacy*, which includes the works of artist/members of the founders of Pop Art in the 1950's. Some contemporary entries will be featured. Contact the museum for more information.(541)552-6245

◆ Hanson Howard Gallery presents a First Friday Reception on September 3 from 5-7pm for painter Ken Grant. The show continues through September 30. Gallery hours are 10:30-5:30pm Tuesday - Saturday and by appointment. Located at 82 N. Main Street in Ashland.(541)488-2562

◆ The Pastel Society of Oregon will hold their 12th Juried Members' Show September 1-17 at the Anna Horrigan Studio, 25 E. Main Street in Ashland. The exhibit will be on display during the First Friday Art Walk. A reception for the artists is planned for Saturday, September 11, from 5-8pm, and is open to the public. Internationally acclaimed painter Albert Handell is judging the event and will award prizes at the reception. Handell will be conducting a plein air workshop in Ashland at the time of the exhibit. (541)773-4733.

◆ The Living Gallery presents new work by Henry Isaacs: *Land, Water and Sky*, vibrant landscape pastels. Opening reception with the artist on First Friday, September 3, 5-8pm. The show runs through September 30. Open daily. Located at 20 S. First Street, Ashland.(541)482-9795 or www.livinggallery@juno.com

◆ Rogue Gallery and Art Center continues its



Transitions, oil paintings and monotypes by Dinah Cross James, at the Rogue Gallery and Art Center in Medford.

presentation of *Transitions*, oil paintings and monotypes by Dinah Cross James, through September 3. Gallery Hours: Tuesday, Thursday and Friday 10am-5pm; Wednesday 10am-6pm; and Saturday 11am-3pm.(541)772-8118

Other Events

◆ The Galleries at Rogue Community College have issued a Call for Entries for Prospectus: *Celebrate Northwest Women, 2000*, an exhibit focused on contemporary artwork of the Northwest to be presented during Women's History

Month in March. Deadline for entry: postmarked October 1, 1999. Call for details.(541)956-7339

◆ The Rogue Gallery and Art Center Board of Directors announces *Y4 ART!* The 37th Annual Auction and Art Event on Saturday, September 18. The auction is an excellent opportunity to celebrate the arts and to support the gallery and its many programs and services. Call for more information.(541)772-8118

KLAMATH FALLS

Exhibits

◆ The Klamath Art Association presents Emma Achleithner's *Bears*, September 12 through 26 in the gallery at 120 Riverside Drive. Call for more information.(541)883-1833

UMPQUA VALLEY

◆ Umpqua Actors Community Theatre opens its 1999-2000 Season with *Harvey* by Mary Chase. The story of Elwood P. Dowd and his imaginary friend, Harvey, a six and a half foot rabbit, and the problems that arise when family members get involved. Directed by Kim Whittaker, the show opens September 17 at the Betty Long Unruh Theatre, located at 1614 W. Harvard, in the Fir Grove Section of Stewart Park, Roseburg. Performances are September 17, 18, 24, 25 and October 1, 2, 8 and 9 at 8pm. Sunday matinees will include September 26 and October 3 at 2pm. Tickets are \$8 and are available at Ricketts Music, Emporium Dept. Store, Umpqua Valley Arts Association, and at the theatre box office. For more information call.(541)673-2125

CONTINUED ON PAGE 33



Betty Cheek's "Red Pears," part of the Pastel Society of Oregon's 12th Juried Members' Show at the Anna Horrigan Studio in Ashland.

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RECORDINGS

George Ewart

Carving a Jazz Niche

In a business that is dominated by metropolitan record labels from New York, L.A., Chicago and the Bay Area, some independent labels are trying to carve a niche for themselves by concentrating on smaller market talents. In Cincinnati, J-Curve and J-Seven records have released ten albums that document the Cincy jazz scene, while integrating some of the better-known names from the Big Apple and elsewhere.

Dale Rabiner, president of J-Curve Records, is a frustrated guitarist with an unorthodox style: he plays with the guitar upside down. Berklee School of Music wouldn't admit Dale to its course of study because of his individual variation. "They probably wouldn't let Django Reinhardt or West Montgomery in either," Dale asserts. Forsaking the scholastic approach to music, Dale immersed himself in jazz guitar and worked a day job in the investment arena. He contributed to the Father John Helm Piano and Guitar Series at Xavier University. For years Dale fronted the endowment out of his own pocket. But with the success of his record company he's able to tithe a portion of J-Curve's guitar-oriented record sales to the series.

Several years ago, Dale's wife gave him a "live!" birthday present. She flew in west coast guitarist Howard Roberts (veteran of the bands of Shorty Rogers, Bud Shank, Paul Horn and Buddy DeFranco, with thousands of jazz, rock and pop recordings under his belt). Howard must have planted the bug for record producing in Dale's ear, because on hearing Cincinnati-native Kenny Poole and Gene Bertonucci play guitar duets he wondered why such beautiful music wasn't being recorded. Dale resolved to record local musicians starting with Kenny and Gene. Kenny had refused to record since he toured with James Brown (King Records) in the seventies. He had also played with Barney Kessel, Herb Ellis and Joe Pass. And he took some convincing to be assured the recording would be done right.

Kenny and Gene's recording *East Meets Midwest* (JCR 298) launched J-Curve Records. Its success was followed by Kenny joining former Cincy natives Michael Moore and Jimmy Madison, and Cal Collins (from Indiana), on *S'us Four* (JCR 398). The title is a play on Cincy's Roebling Suspension Bridge and the fourth chord.

Riding the Curve (JCR 898) a guitar, organ, drum trio features Randy Johnson, Joey DiFrancesco and Idris Muhammad. Chicago's "tough" tenor Johnny Griffin, who had jammed with the trio at festivals in Europe, is featured on two cuts.

J-Curve's intention is to present "historic moments in jazz" on a local and global basis. J-Seven Records grew out of a desire to record emerging and regional Cincinnati musicians.

The Green Gate (JCR 998, JCR 7001) brings Phil DeGreg into the J-Seven spotlight. Phil has the right credentials: he is Associate Professor of Jazz Studies at the University of Cincinnati Conservatory of Music, and the author of *Jazz Keyboard Harmony*. Phil was also a finalist in the 1995 *JAZZIZ* Keyboardists-on-Fire competition. Tim Ries is featured on tenor and soprano saxes.

Forty of Cincy's finest jazz artists are showcased on J-Seven's *Cincinnati Jazz Collection, Vol. 1* (JCR 7002). Quite an accomplishment for a new company—expanding before the cash flows in... Rabiner philosophizes that one would certainly not gravitate toward this work to make money. However, several albums are doing well.

Well enough to celebrate success with the release of *Turning Point* (JCR 1004) with pianist Aaron Goldberg. Joshua Redman more than cameos on one track. Aaron is relegated to sideman duties on trumpeter Darren Barrett's premier CD *First One Up* (JCR 1006). Darren is the winner of the 1997 Thelonious Monk International Jazz Competition. Kenny Garrett blows on three cuts. Donald Byrd champions his cause. Not bad testimonials for a beginner...


Although guitarists account for thirty

to forty percent of J-Curve's releases, vocalists are not ignored by the two labels. Mary Ellen Tanner and Sandy Suskind are included in *Cincinnati Jazz Collection, Vol. 1*. Lenore Zenzalai Helm vocalizes on *Spirit Child* (JCR 1005) with breaks by saxophonist Abraham Burton on three cuts. Antonio Hart solos on another. Ron Carter, Branford Marsalis and Dave Liebman appear on several other tracks.

Big Will Leaps In (JCR 1007) debuts eighteen year old pianist and composer William Menefield. One educator has called Will "...the future of jazz."

Kenny Poole follows up his earlier successes with *For George: A Tribute to a Master* (JCR 7003), a salute to the late seven-string guitar inventor, George Van Epps, drawing on songs he loved to perform or listen to.

Plans for Y2K include a CD by altoist Mark Gross with Mulgrew Miller on piano and Joe Locke on vibes. An album by Impulse! label artist Greg Tardy is due out in January. And a tribute to Tal Farlow is scheduled for issue.

J-Curve has ten albums out in two years. Five more are in the works for next year. Not bad for a new, independent label. This labor-of-love is lucky to have the jazz sense and deep pockets of Dale Rabiner. The world needs more record producers like him. 

George Ewart hosts *Jazz Sunday* on the Rhythm & News Service of Jefferson Public Radio each Sunday from 10am-2pm.

ZORBA *From p. 23*

Wrap Apples with Phyllo:
Now, place apple in center of each prepared, layered phyllo square. Completely enclose each apple, by bringing dough up sides and folding over top of apples. Tuck any excess dough down into center of apple. Glaze by using pastry brush to lightly coat each shell with egg. Place on nonstick baking sheet. Bake until phyllo is golden brown and crisp; apples should be tender when pierced with knife. Total baking time about 20-30 minutes.

Nutritional Analysis

Calories 10% (207 cal)

Protein 4% (1.86 g)

Carbohydrate 13% (45 g)

Total Fat 2% (1.75 g)


Saturated Fat 2% (0.49 g)

Calories from Protein: 4% Carbohydrate: 89%

Fat: 8% 


RVS *From p. 13*

1999 Discovery Concert and April 2000 Spring Fling). She expects some excited kids in the audience—her own three preschoolers, as well as her elementary string students in Grants Pass. Alexander Tutunov will return to the stage with his fiancée, Kristina Foltz, to play the brilliant duo piano parts, and James J. Peck of the Oregon Shakespeare Festival will add live mask dancing to this colorful performance.


The musicians of the Rogue Valley Symphony invite you to share the excitement of their new season. The first concert plays at 8:00 pm on October 2 and 4:00 pm on October 3 at South Medford High School. Call the Symphony box office, 541-770-6012, for a brochure. 

LIVING *From p. 27*

supposes organisms are determined simply by constant, unchanging genes that can be arbitrarily manipulated to serve our needs; whereas scientific findings accumulated over the past twenty years have invalidated every assumption of genetic determinism. The new genetics is compelling us to an ecological, holistic perspective, especially where genes are concerned. The genes are not constant and unchanging, but rather are fluid and dynamic, responding to the physiology of the organism and the external environment, requiring a stable, balanced ecology to maintain stability.


Consumers should remember as they shop to put thought into their food purchasing decisions. Purchasing awareness is ultimately the bottom line. The checkout counter is now the polling station concerning the acceptance of genetically modified foods. A wise vote cast leads to a sustainable tomorrow. 

Kirk Evans is a member of the Ashland Conservation Commission.



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AS IT WAS

Carol Barrett

Field Matrons

In the early 1900s the United States Field Service hired women as field matrons. It was thought that women would have a gentling effect in the government's effort to civilize the Indians. "Civilizing" meant to educate and make Christians of the Indians. Matrons received \$30 a month, traveling expenses and living expenses. In 1908 Mabel Reed and Mary Ellicott were hired to proceed to Somesbar, California.

With very little instruction the two women traveled days over trails on horseback to reach their new isolated home. The Indians assumed them to be school 'marms' so that is the role they took. Word traveled up and down Klamath River that school marms were here, the only whites in Indian country, and women at that. Their school was attended mainly by adult men and women all eager to learn to read and write. School always ended with singing and drumming.

As Mabel and Mary were accepted by the people, they became the arbiters for all disputes. To the Indian they represented

the United States law. Feuds and killings were common. According to Indian law, if you shot at a man it would cost you \$25. If you shot and hit the man, it cost \$50 but if you shot and killed a man, his relatives wanted \$100 to settle their claim. Failure to make reparations brought down the condemnation of all and bad luck followed you.

Over the two years the field matrons lived with the Indians they were able to arbitrate many disputes before shootings occurred. Their duties expanded. They acted as missionaries holding Sunday School in two locations. Always the most popular part of the service was singing. The Indians learned to love the gospel music and Mabel and Mary loved the Indian music so that drumming also became part of the services.

Doctoring was much needed, so the two women learned to set bones and administer simple medications.

For two years they lived in the wild setting and shed tears when they left.

Source: In the Land of the Grasshopper Song, by Mary Ellicott Arnold and Mabel Reed, Vantage Press, NY; 1957

Strange Accidents

Among the strangest possible accidents was the shooting of David Dimick of Galice Creek, Oregon in March 1875. Dimick was eating dinner in his cabin at the same time a lady, living in the cabin next door to him, was putting a rifle away. The weapon accidentally went off. The bullet went through the timber of both houses, glanced on the floor and struck Dimick. It broke a rib and entered his left lung. Dimick lived a few days and died apparently from a broken blood vessel.

Another time Slim Damon, a miner, was out in the woods. His loaded pistol fell out of his belt and went off. The shot rebounded and hit him in the stomach. Unable to move, Slim gave three quick shots, which was the signal for help. Neighbors found him and, in this case, he was saved.

Another danger was hydraulic mining. Miners always worked with the fear a river bank, being undercut, might cave in on them. John Mickey was holding the nozzle one time when his uncle came along telling him he was in danger of getting killed. Just as he was warning the nephew, the bank came down and caught the uncle. He was able to get out from under but many men were not so lucky.

A listener from Grants Pass told us about a rear end traffic accident. His Uncle was trying out his new car on one of the wagon tracks in Klamath County when his grandfather was coming in the other direction. The two raised their hands in greeting as they passed. Then each decided they should stop and chat so backed up right into each other. Our listener was

thrown out of the rumble seat but otherwise uninjured.

Source: Oregon Sentinel, March 12, 1875;
Illahe, by Kay Atwood

ARTSCENE *From p. 29*

Elk Dogs

At the time the first whites appeared in the area, they found the Coos River Hanis people bred and trained dogs to hunt elk. They were large dogs with black and white markings. They were so well trained they would ignore deer and only go after elk. To own one or two of these dogs was a mark of wealth as they cost the equivalent of \$100 at that time. For best results a hunter needed four dogs. They would catch hold of an elk by its hind quarters. The elk would turn quickly allowing the hunter time to shoot several arrows. When the elk fell, the dogs would go for its throat and kill him.

Elk meat was dried and traded to the immigrants in bales weighing about 100 pounds. This was the most a strong Indian could transport on his back.

Source: She's Tricky Like Coyote, by Lionel Youst



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

COAST

Theater

◆ Chetco Pelican Players will celebrate its gala season opening with a presentation of *Nunsense II: The Second Coming*. Directed by Nancy Pearce; book, music and lyrics by Dan Goggin. Back at Mt. St. Helen's School, the Little Sisters of Hoboken are still up to mischief and will clown their way through songs and nonsense in this devilish delight filled with heavenly humor. September 10, 11, 17, 18, 19, 24, 25, and 26 at 8pm; tickets are \$9/\$5. Call for more information.(541)469-1857

NORTHERN CALIFORNIA

Music

◆ MarketFest in downtown Redding's Library Park on Thursday evenings in the summer continues on September 2 with a revival of the West African highlife dance classics. The West African Highlife Band is an authentic all-star group of West African music veterans. They bring a unique celebration of tunes that ruled the West African club scene before the disco era. The group is led by Nigerian vocalist/bassist Ken Okulolo of Kotoja. On September 9—Laurie Lewis with Tom Rozum and Todd Phillips play



Bluegrass superstar Laurie Lewis performs at MarketFest in Redding on September 9.

some great bluegrass and American roots music. Laurie is a gifted songwriter, champion fiddle player, powerful vocalist, and exciting performer. She can play with the best of them, including topnotch players like Tom Rozum (mandolin) and Todd Phillips (acoustic bass). September 16—Tom Ball and Kenny Sultan, wizards of acoustic blues, bring their unique blend of guitar and harmonica blues, rags, and good time music. Their unique and delightful approach reminds some of a young Brownie McGhee and Sonny Terry. September 23 is the last night for the 'Fest, and the lineup is a surprise!

Exhibits

◆ Turtle Bay Museums and Arboretum on the River continues its *Butterflies!* exhibit at Paul Bunyan's Forest Camp in Redding, through September 19. The Forest Camp is located on Auditorium Drive, the first exit off Hwy 299, about a mile west of I-5. The exhibit features up to 1,000 live butterflies in flight each day inside a 100-foot long structure designed to showcase these beautiful insects. Also featured will be butterfly related art and the various plants necessary for each species to survive. An interpretative garden and a variety of educational programs will be offered. Call regarding hours and admission.(530)243-8850

Other Events

◆ Redding Convention Center and BLO Productions Present *Bolshoi, The Classical Collection—From Russia With Love*, on Thursday, September 9 at 7:30pm. Featuring sixty dancers, musicians and technicians from the current edition of the Bolshoi Ballet, the performance is directed by former lead principle dancer, Vladimir Vasiliev. The dancers will be performing a mixed repertoire of classical works, including Mr. Vasiliev's own staging of the dynamic *Don Quixote Suite*, *Spartacus*, *Le Corsaire*, and the *Dying Swan*. Tickets are \$90/\$65/\$25 and include a reception with the artist after the performance. The Shasta County Arts Council is a supporter of this event. Call for more information.(530)225-4130 or (888)225-4130



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THEATER

Alison Baker

The Good Person of Szechuan

By Bertolt Brecht

Translated by Douglas Langworthy

Directed by Penny Metropulos

At the Oregon Shakespeare Festival through September 21-October 31

The real star of *The Good Person of Szechuan* is the lighting. I can't remember ever being so struck by the quality of the light on the stage, and the way it sets off the characters and their actions. Three gods come to earth in search of good people, and the on-stage light when they're present seems both brilliant and calm, creating just the aura gods should carry with them, whether they're moving among us or in celestial realms. These

three gods—Robert Vincent Frank, Suzanne Irving, and David Kelly—are impeccably made up, dressed in bright, light-hearted, heavenly costumes. In contrast, the sense we have of the poor human characters struggling to survive on the earth is that they wear drab, grim clothing, live in squalid surroundings, and have little hope of pleasure in life.

Brecht is one of those playwrights I always fear are out to teach me something, or to make political statements that I won't understand. Luckily for me, whether his mission is to instruct or not, this production is a fun one, entertaining throughout its entire three hours.

It's a simple story: the gods are heavenly emissaries, sent to find out if there are any good people left on earth among the sinful. They are innocent, naive gods, lacking not just in street smarts but in earth smarts. They expect the best. Upon arriving, they meet Wong (Michael J. Hume), a water seller who means well and sets out to help them find accommodations. After a number of failures—people who can't be bothered—he turns to Shen Te (BW Gonzalez), a beautiful young woman with a heart of gold who

has been forced to turn to prostitution to survive. She offers her humble abode to the gods. Delighted, they reward her with a pouch of gold, and her fortune is made!

Or is it? Despite her goodness—in fact, because of it—the money brings only trouble. When she uses her reward to buy a tobacco shop, along with it come troubles galore: a debt to Lin To (J.P. Phillips), the carpenter who hasn't been paid for building the shelves; a

Family of Eight who take advantage of her kind heart and move right in; Mrs. Shin (Demetra Pittman), the former owner, who is extremely nosy and very gossipy; and any number of other examples of humanity who are more than willing to freeload and turn Shen Te's goodness to their own advantage.

Too soft-hearted to turn them out, Shen Te resorts to invention: she disguises herself as her own cousin, a man she calls Shui Ta, who has no trouble at all kicking the spongers into the street. Of course, in Brecht as in Shakespeare, disguises always lead to trouble. When love rears its head in the shape of a dashing young pilot, Yang Sun (Michael Elich), things get sticky. When Shen Te and her plight arouse the, uh, interest of a rich barber, Shu Fu (Mark Murphey), we fear for her safety and purity (such as it is). And when she finds herself in the family way, it becomes evident that her fictitious cousin Shui Ta will be unable to help her out for much longer.

Though "The Good Person of Szechuan" has a plot and story development, it's told as a series of sketches, and they're so visually striking they seem like

“
THEY ARE INNOCENT,
NAIVE GODS, LACKING NOT
JUST IN STREET SMARTS
BUT IN EARTH SMARTS.”

sharply-etched tableaux. We don't get deep inside the characters' thoughts and feelings; we know them because they're caricatures or examples of types, typical people caught in typical actions. Unlike much modern theater the focus isn't on character development; it's on the human condition itself.

It turns out that *The Good Person of Szechuan* doesn't really instruct as much as it confirms the opinion I already hold of people. No matter how well-intentioned someone is, hardship—and greed—can sway him or her from the practice of virtue. Folks will take the path of least resistance on their way through life; it's easier to let someone else do the hard work than it is to do it yourself. In fact, the very attempt to be good can corrupt. The attitude here isn't, exactly, cynical: it's realistic and amused, maybe even affectionate; if it's a bit harsh, well, life itself is harsh. And Brecht's sharp comments are softened by the goofiness of the gods, who blithely trip through the world oblivious to the suffering of humanity and to the difficulties their own actions have caused. ■

Alison Baker tries hard to be a good person in Ruch, Oregon.

POETRY

Nightswimming

BY SEAN GILLIHAN

Mouth open, I can taste water on the air
sweet as hope.

I want to give my body up,
shed this skin.

Meadowlarks and magpies
and this heat like an ache in my heart,
the way it burns deep, unending.

Think of night here—
star, echo, star,
the moon a flake of stone.
Time is a bird's wing
bound in wire,
the scent of juniper and sage,
a warm wind that never stops.

All my life, I wanted
to swim in cool, open waters
until the slick black current
bears me like mercury.
All my life.
For this.

Sean Gillihan is a poet, essayist, and short story writer living in Klamath Falls. He was awarded the 1996 Walden Residency Fellowship and published in Jefferson Monthly that year. He has also received an Oregon Literary Arts Fellowship, and had work in numerous publications including Northern Lights, High Country News, Coe Review, Rio Grande Review, and Chattahoochee Review. "Nightswimming" appears in his current manuscript, titled Instructions to the New Hand, rising out of his part-time work on a cattle ranch.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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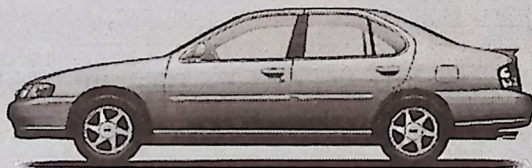
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